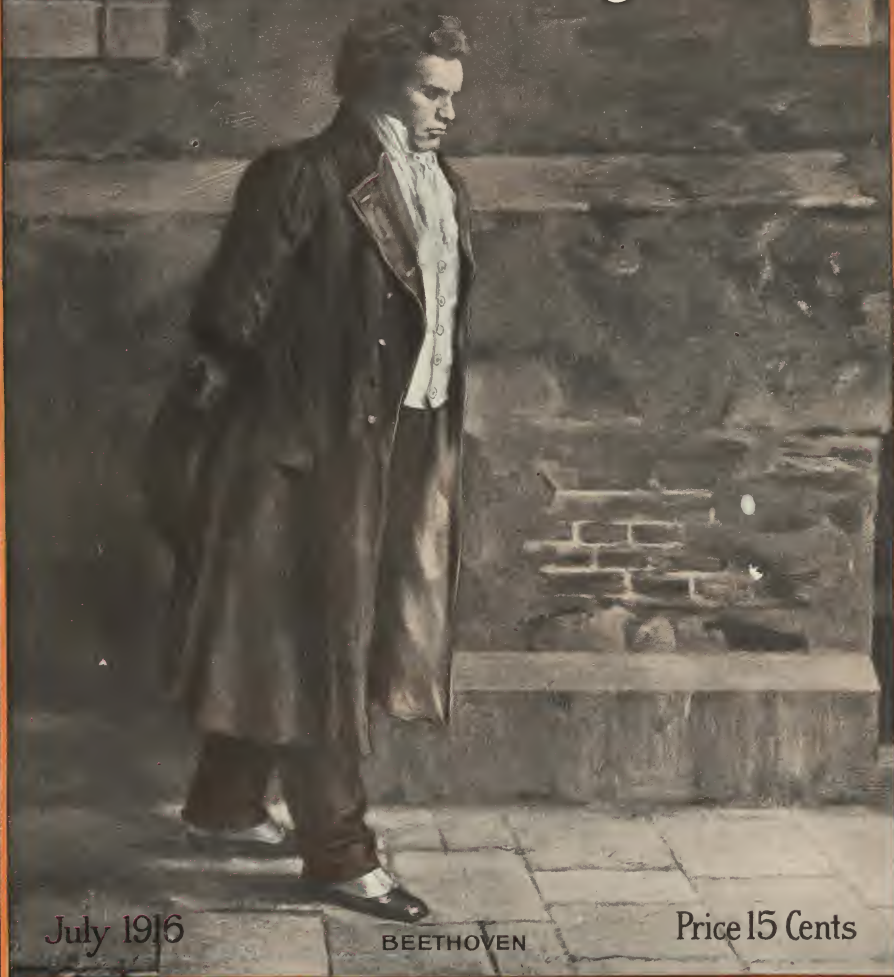


# THE ETUDE

Presser's Musical Magazine



July 1916

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PRESSER'S  
MUSICAL MAGAZINE  
*The Etude*

CONTENTS FOR JULY  
1916

	Page
World of Music	477
Editorial	479
Success Gilding	G. M. Greenhalgh 480
A Practice Hour of Pleasure	C. W. London 480
Can You Pass This Examination?	J. E. MacDonald 480
The Part the Piano Should Play	W. R. Spalding 481
The Layman's Attitude Toward Music	Ben Yemato 482
The Live Teacher—An I. O. S.	H. W. Reed 482
Teaching Use of Bass Clef	Russell Carter 482
Practice Hand Parts Separately	Ida Kennedy 482
Beginning at Both Ends	H. V. Goodwin 482
The Effect of Mechanical Instruments Upon Musical Education	(Symposium) 483
Royal Performances on the Piano	William F. Langer 483
The Real Meaning of Rhythm	Larry H. Campbell 483
A Useful Finger Exercise	Edna J. Warren 486
Discouraging the Pupil	Geo. J. Hickman 486
Can There Be Any Real New Music?	Gray Slater 487
How Parents Can Help	Geo. J. Hickman 487
First Acquaintance in Technique	Gray Slater 487
Proper Understanding of Time Signature	C. Johnston 488
Masenet the Wit	Adna J. Warren 488
A Few Two's	Hans Schneider 489
The Tone of the Piano	Philip Gordon 490
Misplaced Ear Lines	G. E. Verin 490
A Practicing Plan	Henry T. Flock 491
How Not to Touch the Piano	J. F. Lere 493
Wagner as a Teacher	C. W. London 493
The Efficient Position at the Piano	J. S. Watson 494
The Strain of Hard Practice	Reas Buser 494
Music and Color	Reas Buser 494
The Founders of the Danish School	Reas Buser 494
Clean Keys	Reas Buser 494
The Origin of Dixie	F. W. Orem 496
The Teachers' Round Table	F. W. Orem 496
Educational Notes on Etude Music	F. W. Orem 496
Make Ten Fingers More Valuable	B. H. White 521
Picking Out a Piano	Anna Hurst 521
The Joy of Service	Anna Hurst 522
Know Your Piano	Anna Hurst 522
Department for Singers	526
Department for Organists	526
Questions and Answers	R. Braine 529
Department for Violinists	Jo-Whipple Watson 530
Department for Children	Jo-Whipple Watson 530

MUSIC

Where the Blue Bells Bloom	H. Wildemore 497
Over the Hills	H. D. Hewitt 498
Military Dance	G. S. Herman 499
Py Away	Judwig Renk 500
The Anarchist	F. A. Schenck 501
Cass Reception March (Four Hands)	Chas. Lindsay 502
March in G (Four Hands)	L. van Beethoven 504
Northern Song (Four Hands)	R. Schumann 504
Soaring	Rigi-Greeman 506
Carous Polka	Rigi-Greeman 506
Song of the Harvesters	E. L. Ashford 510
Copsy Lento	Rigi-Greeman 511
Spinning Wheel Chorus from the "Flying Dutchman"	E. W. Wagner 513
La Sédulité	E. W. Wagner 514
Serenade (Violin and Piano)	E. W. Wagner 514
Marguerite (Violin and Piano)	W. B. Hancock 517
To the End of the Lane (Vocal)	Baronport Lovers 518
A Heart of Gold (Vocal)	R. Braine 519
Curious Story (Pipe Organ)	A. Schumann 520
Call Me Thine Own (Pipe Organ)	F. Halsey 520

An Absorbing Musical Romance

THE ETUDE has constantly aimed to bring delight as well as practical instruction to all of its readers. While it would be hard to imagine a more utilitarian paper there has always been a vein of human interest which makes it appeal to every member of homes without number where music is made a daily source of inspiration and delight. In the issue for October, THE ETUDE will contain an absorbing romance entitled *The Composer* by the highly successful writers Agnes and Egerton Castle. Do not fail to acquaint your friends with this information, so that they will not miss the first chapter of this very interesting work.



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# THE ETUDE

JULY, 1916

VOL. XXXIV No. 7



What One Woman Did



Music and the Incurable Child



FAR up in the extreme northwestern corner of the United States is the city of Bellingham, Washington with thirty thousand or more residents. There, three thousand miles away from the American music centres of yesterday, a woman has established an orchestra which has attracted wide attention. This band of players was organized five years ago and now numbers eighty performers. Many of the members owe their musical existence largely to Mrs. Davenport-Engberg, the founder and conductor of the orchestra. At the concerts this year compositions of many great masters were included; among them the Schubert "Unfinished" Symphony, the Beethoven "Egmont" Overture, Lohengrin "Vorspiel" (Act III).

Nothing could be more indicative of the shifting centres of musical interest in the United States nor of the diversity of musical activity. The standards of musical culture in Boston, Chicago, Philadelphia, New York, Baltimore, Cincinnati and St. Louis are higher than ever before. The "effete" East is by no means an extinct volcano as far as musical accomplishment goes. But a still more significant sign of our great progress in the art is this very diversity of interest. A map of Western Europe looks strangely small when superimposed upon that of the United States. The denser population fostered musical taste. The Boston Symphony Orchestra, play as industriously as it will every day in the year, can serve but a very small number in our great population spread over a country of vast distances. The only solution of the problem is the development of local centres of interest such as Mrs. Davenport-Engberg has founded with her orchestra. Local music teachers, the local church, the local choral society, the local music club are in their way doing quite as much for the great musical advance in America as the Boston Symphony Orchestra or the Mahler Chorus of Philadelphia.

There are thousands of people of the East to whom the city of Bellingham is a mere name. These people like to think of themselves as educated. Yet they would be the last to do just what Mrs. Davenport-Engberg has done and lay the blame to lack of resources. Mrs. Engberg made her own resources and there is no reason why what she has accomplished in a city of 30,000 people on the coast of the Pacific could not be accomplished in scores of other cities all over the country.

The Settlement Schools of America have in a quiet way been confronting some of the most significant problems in our musical work. During the last twenty years these schools, often working in what more fortunate people call the slums, have produced extraordinary results. Genius is often a synonym of work and the people with little means expect to work far more than the rich.

Mr. David Mannes, was for years the head of the leading New York Settlement Music School. He is an artist of distinction and a man of splendid sincerity of purpose. In an interview printed in the New York Evening Post he tells of the wonderful effect of music upon incorrigible children.

"I have watched the entire nature and action of a child being remodelled through music. Through the proper study of music, the incorrigible child has become tractable, because his mind has been turned into channels of mental and spiritual interest. The child of the incorrigible type is one in whom ideals have been crushed or suppressed (and this type of child of course appears in luxurious homes just as he does in slums). This unmanageable child is called 'bad'—which means usually that he has a vivid enough personality to be 'good' if his energies can just be turned in the proper direction.

"Music is one of the greatest aids at such a time in a child's development. Music furnishes him a personal ideal which is not selfish, which is not aggrandizing—for there is a subtle influence from art's expression which helps the human being to realize a personal ideal. Merely listening to music will not develop this ideal; the child must play on some instrument. And it is very wasteful to wait until an energetic child becomes unmanageable before this great influence of music is resorted to."

At a recent convention of the Music Settlement Schools held in Philadelphia, Mr. Mannes was one of the speakers. He laid great stress upon the fact that music itself is the real refining force in the

lives of the children who attend the schools. Music carries idealism into the homes of the students. Music brings the golden sunlight of one of the greatest blessings given to mankind, not alone into the dark corners of dismal homes, but to the inner chambers of souls made sombre by misfortune and economic oppression. Surely Milton was right when he said "Sweet compulsion doth in music lie."



Could You Organize a Similar Orchestra in Five Years in a City of 30,000 People?







## The Most Subtle Secret of Success

By Ben Venuto

"Why is it that some music teachers, thoroughly competent and well equipped in their work, and above reproach personally fail nevertheless to attract or to retain pupils and never at any time have a good-sized class?" This question, or its equivalent in other words, has been asked many times of the editor of this and other musical periodicals, but in every case they feel constrained merely to admit the fact without venturing an explanation. The real reason lies in the mental attitude. The teacher's finished product is his pupil. One must be interested in each pupil personally as a human being, and keep in mind not only the technical progress of that pupil, but what that pupil personally wishes to accomplish with his music, or what part it fills in his life. This may be discovered, with a little tact, without any questions of a middlebrow or impertinent nature, and will be of the very highest value as a guide to the teacher in governing the pupil's course. Then, again, the pupil who is led to feel that the teacher is seconding his own plans and ambitions will be a loyal pupil, and will prove soon a walking advertisement for his teacher—the most effective means possible for a growth in numbers of his class.

Of those teachers, then, truly competent, etc., who fail, there are two types: The first includes those who regard (perhaps unknown to themselves) the use and thorough completion of some more or less excellent course or method, as their end and aim with pupils, and the pupils themselves so much necessary raw material, those who fit well into the course being highly satisfactory, and those who do not, troublesome and vexatious. (Of course, one might object that failures arise also from a teacher having no properly graded course and teaching about in a haphazard and experimental manner, but as such a teacher could scarcely be called "thoroughly competent," that falls outside the range of this discussion.) The second type of competent but unsuccessful teacher includes those who go through all the motions of good teaching, so to speak, but are inwardly rebellious at their occupation and feel that they were really cut out for concert performers, orchestral conductors, composers, or what not. If one does not believe in what he is doing, no matter how careful he is as to outward expression, it will wear itself in one way or another in his attitude to those around him, and will rebel. As Confucius said in a similar case, "How can a man be concealed! How can a man be concealed!"

There are many causes which may lead to very limited success in the calling of a music teacher; for instance, lack of patience and courtesy, eccentricity in dress or behavior, poor business management, but all such causes are evident to the public and often to the teacher himself, if he looks at his own case frankly. Where none of these plain and evident causes exist, I feel sure that the secret of success lies in attending to those points which I have just been discussing.

## The Live Teacher—Am I One?

By Herbert William Reed

Tax live teacher:  
Continues to study.  
Keeps up his practice.  
Reads the music magazines.  
Informs himself on other topics.  
Belongs to the state association.  
Takes part in local organization.  
Has an interest in civic improvements.  
Pays his poll tax and is an eligible voter.  
Keeps his name before the public by advertising.  
Boosts his work by having his pupils appear in recitals.

Conducts a choir, a choral club, or an orchestra.  
Affiliates himself with his chosen religious denomination.  
Is on congenial terms with the public-school superintendant.

Finds time to write occasional articles and notes for the local paper.  
Collects all bills promptly and pays his own debts the same way.

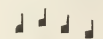
## Teaching the Use of the Bass Clef

By Russell Carter

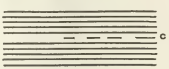
TEACHERS of the piano complain frequently of the difficulty in bringing pupils to a working knowledge of the bass clef. The real difficulty lies in the fact that they are ignorant of its historical significance, and persist in regarding the so-called "treble" and "bass" staves as two distinct things, whereas they are really but two parts of one staff. For the benefit of those who have experienced this difficulty, the following lesson outline is given. Its usefulness has been proved by the results of several years' teaching of piano pupils and of pupils in the public schools in the grades where the use of the bass clef is necessary:

## A Lesson Outline

Many hundred years ago people had no means of writing music, and the only way that new tunes could be learned was by hearing someone play or sing them, and then imitating the sounds. Finally, someone thought that if little marks were placed above the words of a song, they might show whether the singer was to sing high or low. These marks were called "neumes" and looked something like this:



The difficulty in their use lay in the fact that unless the finger had heard the tune before he did not know how far up or down to go, but the neumes were of some help because they served at least as a reminder of a tune. After a long time, someone else had the idea of drawing a line across the page of music and writing all the neumes belonging above some one letter of the middle C—above that line, and all the other neumes below it. When this was done, musicians soon saw that if one line of so much help in reading the position of the neumes, several lines would be of more help, and so lines were added until music was being written on a staff of seven lines. It is difficult to read from this staff, because there were so many lines that the eye became confused in trying to follow the notes—particularly those that were in the middle part of the staff, and thus it came that another change was made. The middle line was erased, leaving two groups of five lines each. The erased line was the one which we now call Middle C, and it is called "middle" because it occupied that position in the old great staff of eleven lines—not because the key to which it belongs is near the middle of the modern piano.



If we place the finger upon the first added line above the bass staff we have located middle C, and we can count the lines and spaces downward to find the letter names of the staff. If we point to the first added line below the treble staff, we are pointing to the letter F, middle C, and by counting upward we may find the letter names of the lines and spaces upon that staff.

## Teach Bass and Treble Clefs Together

If piano teachers would teach the two clefs simultaneously, they would find that in addition to being historically correct, they were teaching in accordance with pedagogic principles which, in effect, tell us not to teach things which later have to be untaught, so to speak. If children are taught for weeks that the first space is always F, they are naturally confused when they learn that after a certain time they will be obliged to read that first space as A, in playing the left-hand part. Even in teaching vocal music to children, where, in the case of the girls, the vocal score will always be written in the treble clef, it is best to teach the letter names on the treble staff, not as absolutely fixed, but merely as the names for the staff which is then being used to sing from. The information may be added that there is another part to the same staff which is not to be used for the present, but which they will learn about when they are older.

## Practice the Hard Parts Separately

By Ida Kennedy

A BRIGHT school teacher was once asked how he managed to teach his class to spell correctly so quickly. "Teach the hard syllable first," was his simple explanation. "The word 'separate' is rarely misspelled if the pupil's attention is first directed to and fixed upon the second syllable."

The same principle can also be applied to piano study. Until the hardest measures can be played in time, with perfect ease, the remainder of the piece should be gone over very slowly. Little credit is due the pupil who begins his piece with a great show of confidence, then suddenly halts and stumbles when the first difficulty is met. The listener or teacher knows exactly where the collapse will occur. The little player, though, having at last scrambled through the hard passage, gets on firm ground again and scampers along faster than ever—to make up for lost time.

Such a pupil as this should be made to use a metronome. Beginners do not like this martinet of the practice hour, because of the restraint a metronome imposes upon them—but that is the very reason why they should have it. The little baton should be kept at "slow" rate, because the pupil, unaided, can afterward increase the speed if his progress warrants it.

Another cause of stumbling over hard parts is inadequate knowledge of note values. Beginners especially should study the lesson apart from the instrument before attempting to play it. The difficult measure should be thoroughly analyzed, and the pupil required to show which treble and which bass notes go together, whether a certain note comes on a beat or between beats, and why, etc. While beginners may be expected to find a difficulty in understanding note-values, it is surprising to find that often quite advanced players betray very hazy notions about our system of notation and note-values.

## Beginning at Both Ends

By Hazel Victoria Goodwin

It is possible for one to take a long and difficult way to any goal—and the goal of artistic piano-playing is no exception. A conception prevails that this range of endeavor is exempt. To speak in the first person, I have been a victim of this error. I have been told that a great deal of non-constructive work. I used to take a piece through at a slow tempo and gradually increase that tempo until the indicated M.M. was reached. The state of performance of the new tempo was abysmal and unwieldy. Later I took phrase by phrase, working each up independently. In this way, I got the individual phrases molded nicely—nicely for independent phrases—but, upon putting them together, found I had the piece distorted and ill-proportioned. Phrases built should have been as delicate as a fern frond, or a violin, came out with the baldness of a billiard-ball, and I had a rare "job" unlearning such phrases. Working toward perfection of execution means more than the gradual increasing of the tempo from the first slow reading, to the indicated M.M. A piece must be approached as though it were some ferocious beast: from different angles and with different weapons.

As well as playing a piece through the various speeds, thus over-emphasizing the consideration of the finger movements, one must also bring about the requisite arm movements. *Uncoverable only when the piece is taken at the final tempo*, with the aid of some of the phrases (expression). Ritenuto, accelerando, tempo giusto—all determine the policy of the arms in their myriad movements vary the elevations of the wrists, the angles laterally between the hand and arm, and the angles at the knuckles, upon which, in turn, depend the angles of the fingers. So that if the arm training is not started correctly, the beginning, quite naturally, is a great deal of unlearning will have to be done.

Acquainting one's self with the general musical movements of the piece, therefore—stretching the imagination to where one actually is ready to be playing what the mind hears while coaxing the fingers to follow, proportional to the phrases (not phrases) of this musical movement; thus laying in the general arm scheme from the start (even if the striking of the notes while doing so—) disregarding the striking of the notes while doing so—) alternating this in the piece with the generally accepted procedure, will give the piece away with many of the unnecessary missteps in attaining that end.

## The Effect of Mechanical Instruments Upon Musical Education

A Symposium from Noted American Educators Upon a Question of Wide Significance

Rossiter W. Cole

Composer, Organist, Teacher.

FROM the standpoint of musical appreciation I can see a large preponderance of good results upon musical education accruing from the hearing of mechanically produced music, provided always that the music is of a sufficiently good quality, and in the long run this aspect of the problem will take care of itself, for, where there is an abundance of good music available in this form, even the most confirmed ragtime will sooner or later reach up after it. There can be no doubt that the ability to reproduce successfully by mechanical means the individual interpretations of great artists has been of tremendous value in bringing these artists into personal touch with many thousands of intelligent lovers of music who otherwise would have been denied this privilege. I think no thorough teacher of music need fear the rivalry of any of these mechanical instruments. On the contrary, I have known of instances where they have brought about a very wholesome stimulation of interest in music study through the opportunities offered in the home for the pupils either to play or to hear played worthy compositions that they have far beyond them technically and with which they had no means of acquaintance. Anything that stimulates greater love for good music ultimately increases the desire for music study. But no matter how perfectly these mechanical instruments may approximate the performance of the new study, they can never supersede him nor quench the desire of any person with music in his soul to equip himself as far as possible for self-expression through performance of some kind.

J. Warren Andrews

Organist, Composer, Teacher.

FOR some unexplained reason the mechanical player has never interested me. While it is wonderful in its perfection, there is a coldness about its performance which falls to arouse enthusiasm. I have also failed to note any special artistic progress resultant upon its use.

With the sound reproducing machine, especially with its recent improvements, great things may be expected; an advance in higher artistic appreciation must take place with its most common use, although, if musical taste tends to be in the wrong direction, more harm than good may result. There is, however, a tendency in most dispositions to hear the great things because they bear the stamp of approval of those versed in the art.

I have not noticed any diminution of interest in music students on account of these mechanical helps, for helps they certainly may become. On the contrary, musical taste and ambition seem to be stimulated. Those according to my observation I do not think students, considering the general average, are as serious, or as studious, as they were a few years ago; nor do they continue to study for so large a portion of each year as formerly. I do not believe this is due to any mechanical devices, but rather to the pleasure-seeking age. Then it was unceasing work if one would win. It is now rather exceptional to find the rigid determination to succeed that once actuated the student. Those who possess this usually have marked success. It might be well to state in this connection that the methods of teaching of to-day are far in advance of those of even twenty-five years ago. It takes longer to accomplish what is now done in a shorter

## The Following Questions Were Asked in This Symposium

1. Have you, in your own work, noted any progress upon the part of a pupil, directly attributable to music mechanically reproduced?
2. Do you know of any case where the musical interest in the study of any instrument has diminished owing to mechanically reproduced music?
3. Have your business interests ever suffered through the introduction of mechanically reproduced music in the homes of any of your pupils?

space of time. We have learned better methods; how to think, concentrate and discriminate.

I do not think, up to the present time, my business interests have suffered in any degree through the prevalence of these mechanical contrivances. I must plead guilty to the personal enjoyment of some things I do not have to work for, though I believe the joy of work is one of the greatest boons we have to be thankful for.

John J. Hallsdaed

Conservatory Director.

I LAID the three questions you present in your letter before the principal members of our faculty and find a decided variance in their written answers. Judging from their experience and my own, I would give the following opinion:

Question 1. Various students have been benefited in their work by the use of the better class of mechanical instruments.

Question 2. In families owning player-pianos, students sometimes have lost their interest and stopped lessons. There are besides the limitations of natural endowment to aid to the handicap of only eight hours of work in the day. So that from the standpoint of widening the musical horizon alone, all such agencies are of the greatest value and have proved of great use. For instance, the dreary drudgery of learning to play the piano has been lightened in many cases and a new impetus given to students by the use of player

instruments, which presented the finished product in such form that though he may be able to play the music, he is unable to remove the universal and hackneyed complaint "But I don't like this piece," a complaint which arises in the vast majority of cases from the fact that the student is so busy disentangling notes and fingers that there is not the faintest conception of the musical beauty of the composition, and by the time that the mechanical difficulties have been mastered, all the freshness and spontaneity have been lost, with the result that though he may be able to play the music, he is no longer interested in the composition. While in certain cases I have recommended the purchase of a player-piano or a sound reproducing machine instead of taking lessons where there was no slightest evidence of either talent or inclination to study, yet the total effect of mechanical players has been to increase interest in music and to stimulate a desire to make music on one's own account. I suspect the proportion of the ungifted and uninterested who will study music will be lessened through the talking machine and the piano-player, but I can see no other result than that those who have musical inclinations will find these instruments simply aids to developing their musical ability. Interpretation,

LeRoy B. Campbell

Conservatory Director, Teacher and Author.

HUMAN nature is predisposed to expression, and mechanical instruments seem to have no deterrent influence upon this God-given disposition. On the contrary, these instruments furnish more and more impressions throughout the length and breadth of the land, and since every impression has its expression, there naturally comes much more into the general concept mass to express than before these instruments made their advent into our musical life. True, there are many unworthy records, but every dealer tells me that the course of his customers' tastes, as a rule, runs like this: The first few months after he buys a machine he uses ragtime and popular songs, the next period he tends toward the Italian and French opera, and ends up after a year with trading in most of his former records for the best arias and masterpieces by the great artists.

This inherent desire to express something ourselves is seen in the child—no matter what father does, Willie may enjoy seeing or hearing him do it for a time, but it always ends up that Willie insists, "Let me do it." That same desire fosters our disposition toward the mechanical musical instrument; we enjoy listening to it for a time, but soon human nature asserts itself and we want to do it.

To illustrate, just last week a young man across the street from our school who runs a store filled with player-pianos and who has in his stock nearly every piece (and, by the way, he has already arrived at the stage where nothing but the best music satisfies him) in mechanical literature, hearing many of them day after day, expressed an earnest desire to learn to play himself, if only to be able to play simple pieces of the Massenet *Elegy* type. Simply one of the many coming under my own personal observation who, following the natural tendency, wishes to express something himself. The mechanical instrument, as my experience proves, has been a stimulus to music study both as a factor in interesting more students, as well as often being a great help to the student in giving him good ideas on some masterpiece which he may be studying.

J. Lawrence Erb

Composer, Author, Teacher.

THE invention of mechanically reproducing musical instruments can be likened in importance only to the invention of printing from movable type. As an educational asset it is of the very highest rank. In ten years or more of rather intimate acquaintance with mechanical instruments of one sort or another, during most of which time I have used them in my teaching, there are besides the limitations of natural endowment to aid to the handicap of only eight hours of work in the day. So that from the standpoint of widening the musical horizon alone, all such agencies are of the greatest value and have proved of great use. For instance, the dreary drudgery of learning to play the piano has been lightened in many cases and a new impetus given to students by the use of player instruments, which presented the finished product in such form that though he may be able to play the music, he is unable to remove the universal and hackneyed complaint "But I don't like this piece," a complaint which arises in the vast majority of cases from the fact that the student is so busy disentangling notes and fingers that there is not the faintest conception of the musical beauty of the composition, and by the time that the mechanical difficulties have been mastered, all the freshness and spontaneity have been lost, with the result that though he may be able to play the music, he is no longer interested in the composition. While in certain cases I have recommended the purchase of a player-piano or a sound reproducing machine instead of taking lessons where there was no slightest evidence of either talent or inclination to study, yet the total effect of mechanical players has been to increase interest in music and to stimulate a desire to make music on one's own account. I suspect the proportion of the ungifted and uninterested who will study music will be lessened through the talking machine and the piano-player, but I can see no other result than that those who have musical inclinations will find these instruments simply aids to developing their musical ability. Interpretation,



cleanness of execution, and many other details which are lost in the maze of hieroglyphics on the printed page may be and are made manifest to the student through the mechanical players. The proportion of mediocre performances ought to diminish with the increase of these instruments, and that will be a blessing. I do not see how they can ever diminish to any appreciable extent the number of those who want to make music in their own way, just as I have seen many who have been made manifest to me, not observed any falling off in the number of candidates for the stage with the increasing ability to read and the cheapness and accessibility of literature. I think the two cases are entirely parallel.

#### John Orth

Teacher and Composer.

A most interesting question indeed. In the first place, then, what is all this talk about "canned" music? Don't you like canned peaches, pears, etc. Well, then, what's the matter? Why isn't one kind of music just as good as another? If not, why not? I pause for a reply.

I have heard a good many foolish things said about "canned music" by people who wouldn't know a fine performance of a significant composition of any kind or for any instrument when they heard it. I believe in sense, horse-sense, common-sense, which isn't nearly as common as it is thought to be, and I hope will be some day. Let us then look at these mechanical musical devices in a common-sense way. Strange, isn't it; but most people, especially the fond parent, would rather hear his daughter, or someone else's daughter, sit down and rumble, tumble, fumble, jumble through Mendelssohn's *Spring Song*, a Chopin waltz, or the *Sonata Pathétique* than to hear it done by an unseen performer on a much higher plane as regards all the fundamentals of interpretation, such as rhythm, melody, and especially right notes which seem to play a very unimportant part in the mind of the average listener. All you have to do for most of those people is to sit down, hang onto the pedal, make a big swash and rumpus and the deed is done, as far as they are concerned.

I know of a little nine-year-old girl who went to call on her uncle with her parents on Thanksgiving Day. She soon spied a piano-player of the higher class in one corner of the room. She was told she might select and play any roll she wished. She selected the *Moonlight Sonata*. She was much interested and worked over it quite a while. After she had finished, her uncle came to her, "You like that piece?" "Oh, yes," said the little piece. "Is that the nicest piece I ever heard?" "Is that so." Well now you see you won't have to learn that piece; you can come here and play it anytime; you won't need your hands at all." "Oh, but I just want to learn to play it myself!" and I want my teacher to give it to me just as soon as she thinks I am ready for it."

You see this kind of a little girl would receive real inspiration for higher effort by this means.

#### A Talking Machine in Every Music Room

What is a person to do who wishes to hear one of many compositions like Handel's *Hallelujah Chorus*, Schubert's *Unfinished Symphony*, Mendelssohn's Violin Concerto, and a Brahms, Liszt or Beethoven concerto for the piano? How is he to satisfy this craving? Why would he not instinctively reach out for some device which would meet this desire? A man might have in his family someone who played the piano let us say, or violin, or cello, or who could sing, but what about symphony or oratorio? It looks to me that the day is likely to come when no music room, especially those away from musical centers, will be considered quite complete without a mechanical musical apparatus of some kind. Just think of being able to call upon Beethoven, Schumann-Heink, De Bachmann and Padewski at a moment's notice to appear and play or sing anything one might like to hear, besides having at command a full orchestra or chorus for symphony or oratorio!

Don't you see what an advantage it is if children can grow up in an atmosphere of real music artistically performed? Wouldn't they learn to appreciate and love the real thing instead of being swamped in the superficial and meretricious?

#### Musical Turf

How about the musical turfs who crawl over the keys, whose technic is bounded on the north, south, east and west by Handel's *Largo* and two or three pieces like that. Will they give up when they meet a mechanical device and set the record straight? I doubt it. I think they will stick just the same, although I find it difficult to figure out the basis for their persistence and patience.

The fact is the more I look into these mechanical instruments the more surprised I am at what they have already accomplished and the more enthusiastic I feel in regard to their possibilities in advancing the musical life of the future.

#### Frederic W. Root

Teacher and Author.

FROM the slight indications I have had of the influence of mechanically produced music upon my pupils in singing, I incline to the opinion that the influence has been favorable on the whole.

Reproductions of the singing of distinguished artists stimulate a desire to learn the music which they sing and give a model for its rendition. The objections to this, which sometimes become manifest, are that pupils are led to attempt that which in grade or method of phrasing are inappropriate for them.

This, however, is easily regulated by the teacher, who in other respects realizes the aid received from the pupils' interest in the reproduction. But it is only in repertoire work that mechanical music affects the situation appreciably.

The training of singers is so largely in voice-building and musicianship, work in which these reproductions do not compete with the teacher, that the business of voice teaching is not likely to be interfered with.

Another view of the subject is suggested by the remark sometimes made by a pupil who has listened to a masterly performance: "I could never do like that; I might as well give it up."

However, such remarks are rarely if ever an announcement of genuine intention; they usually prelude a determination to work all the harder.

I have known of no instances in which the business of teaching was affected in this way. In the field of instrumental work the case may be different; but to the voice teacher's business I regard the "discs" as aids rather than opponents.

#### Hans Schneider

Noted Teacher and Lecturer.

THE question which the mechanical players and other such instruments are a blessing to the music teacher is a question which deals upon how one looks upon "Music." If the musical faculty in man is developed only for the purpose to provide a living for the music teacher, then these instruments are surely a drawback to this profession, for in time the profession of music teaching would be reduced to a very small size, but if the musical faculty is given to man to make him enjoy "music" and derive all the benefits therefrom, then these instruments are a blessing and the surest and quickest way to realize this ideal.

The enjoyment of music is one with acquaintance of its literature, and you will agree with me that ninety per cent. of all music students never get to the point where real "musical literature" begins. To them music as an art will forever remain a book with seven seals, if all the art of music they can consume must come through their own efforts. And the above is not alone the case of amateurs, but also of music teachers, the majority of whom have not any too extensive acquaintance with literature.

I consider the mechanical player as one of the greatest aids to the music student. I know from my own home how my daughter has received more real music benefit from her "records" than from her music studies, and while she is but a very limited player, I consider her musical appreciation quite highly developed. I use records frequently in classes of our school and shall make extensive use of mechanical players as soon as I am able to work out a plan, which probably will be done next summer.

The mechanical player does for music what the oil print has done for painting and the printing years ago for literature. I look forward to the time when music, real music, will be taught in schools and colleges in place of the present instruction, which may be practically called a waste of time and which does not get the students anywhere near real music.

Modern composers and to become acquainted with only a small part of it, by way of studying its technic first, would take two lifetimes, and a short cut therefore is not alone most welcome but absolutely necessary. Yet records furnish a musical literature in a mechanical way does not necessarily do away with one's own personal effort, as the enjoyment from this activity is of an entirely different character than that of pure appreciation of good music.

#### Everett E. Truette

Organist and Teacher.

REPLYING to your queries relative to the effect of mechanical instruments upon musical education, I will say that in my personal teaching (organ, piano, harmony, theory and counterpoint) I have not observed any progress attributable to the use of the mechanical machine. However, I have known of several vocal pupils of other teachers who have been materially benefited by repeatedly listening to the records of the great singers.

My personal business interests have never suffered, to my knowledge, from the introduction of the mechanical machines. I have known of several pupils who were making slow progress in the study of the piano, who gave up the study when they enjoyed a mechanical machine, as it enabled them to enjoy correct performances of music which they could never be able to execute.

#### F. W. Wodell

Teacher and Author.

THE player-piano has no direct relation to my work as a teacher of singing.

The hearing of pieces—vocal records—on sound-reproducing machines of a high order has in certain cases stimulated a desire for vocal study, and in others a determination to persevere to further attainment in vocal technic and interpretation.

The writer is now specializing in the use of the sound-reproducing machine in his studio as a means of giving pupils an opportunity to hear themselves as others hear them, to a considerable extent. He has established a system whereby records are made by students at regular intervals, of both exercises and pieces, and reproduced for critical hearing and comparison by the pupil. It is very difficult to convince pupils of certain faults; as, for instance, of the existence of a "tremolo" or disposition to sing "sharp" on certain phrases. Here is where the record is of a certain value in the studio. It is of especial service also in showing the pupil his lack of power to sustain tone firmly and evenly and to sing with the true "legato," avoiding occasional "explosions" on a pitch or a syllable.

While it is true that the sound-reproducing machine as a means of reproducing the singing voice has limitations, and that there is a certain skill to be acquired in its use, these do not detract to any important degree from its value for the purposes mentioned.

#### Royal Performers on the Flute

THERE used to be an old riddle, "What is worse than a flute?" To which the answer was, "Two flutes." Nevertheless, flute playing may be considered, like golf, the sport of kings. A footnote in H. Macaulay Fitz-Gibbon's interesting work, *The Story of the Flute*, tells us that: "The flute can boast that it is the only instrument on which a great sovereign has ever attained proficiency and for which a monarch has composed. Nevertheless, Frederick the Great was by no means the only flautist of royal blood. The infans Nero was a flute player of some note in his day; King Auletes, of Greece, the last of the Ptolemies and father of Cleopatra, played in public contests with professional flute players, and was inordinately proud of his performance. Her own little King, Nero, was also a flautist, and he played it daily, says Holmead (1577). Seventy-two flutes are mentioned in the inventory of his wardrobe, 1547. Some are of ivory, tipped with gold, others of glass, and one of wood pointed like glass. The same list mentions six flutes and numbers of recorders."

"Francis I. of Austria (c. 1804); Joseph I. of Hungary (1678-1711), and Frederick, Markgraf of Brandenburg-Culmbach-Bayreuth (1711-63), were flute players. Albert, Prince Consort of Queen Victoria, played well and took lessons from Benjamin Sylva, the Queen's flautist, of Greece, is an accomplished flautist. He has written a concerto on tunes furnished by the compositions of Frederick the Great, some of whose instruments he possesses. The Count of Syracuse, brother of the Emperor Napoleon, learned the flute from Briccialdi in 1837. Moreover, the Queen of Bohemia, is whispered to be a flautiste." Whether or not Carmen Sylva ever played the flute is open to doubt, but she certainly never was Queen of Bohemia. Carmen Sylva is the pen-name of Elizabeth, Queen of Rumania, and her death occurred within the last few months.

THE PARTHENON  
An Example of Rhythmic Elasticity



HOBEA'S "AVENUE OF TREES"  
A Graphic Lesson in Rhythm and Deceleration



YORK CATHEDRAL  
Showing Fine Rhythmic Balance



## The Real Meaning of Rhythm

By LE ROY B. CAMPBELL

Music in its highest forms affects our emotions so profoundly that we fail to realize its more subtle and, in the end, more abiding architectural beauties. Those who have given little thought to this aspect of musical art will find in Mr. Campbell's article the key to new realms of aesthetic delight.

Ever since a savage, in the dim and distant past, beat upon a hollow log, rhythm has been the chief asset to the muse of Orpheus and St. Cecilia. No less an authority than Von Bülow called rhythm "the Holy Ghost of music." Another eminent musician defines it as, "the main artery of music." Other noted music persons have been lavish with illustrations which purport to emphasize the importance of rhythm in music. We will all no doubt agree that rhythm is not only a most important factor, but that it is the very life of our beloved art.

#### Text-book Definitions of Rhythm

It has always therefore seemed a strange thing to me that some consistent definition has not been universally adopted for use in our text-books on Musical Theory. Several books define it thus, "rhythm is the regular recurring pulse in music." Others writers say that "rhythm is the various time figures which may be arranged in an infinite number of patterns and made to fit any measure." Still other theorists define it as the "distribution of time in music." Very recently a musician whom I greatly respect corrected my definition by blue penning the following definition, "rhythm is the regular measure of accent."

Now it appears to me that all of these definitions are inadequate; for instance the last definition would produce a rhythmic effect, true, but that is not defining rhythm in music. Some or all of the definitions mentioned have to do with rhythm, but do not consistently define the important term, rhythm, in its true relation to music. Most theorists confuse time, accent, measure, pulse, tempo, etc., with rhythm. As a matter of fact all the above named attributes belong to, and go to make up rhythm.

#### Some of the Sources of Rhythm

Let us take a cursory glance over the broad subject of music and some of the allied arts and see if we can arrive at any tangible conclusions. Music is as old or older than the other allied arts but on account of its immaterial structure, was the last art to develop; it had this advantage however: it had the other perfected arts from which to draw upon for its fund of expression. For example, aside from the most primitive beginnings, music finds in architecture its closest affinity relative to rhythm and rhythmic resources.

#### Architecture and Rhythm

Architecture depends upon symmetry, regularity, balance, proportion, etc., for its chief appeal to the sense of the beautiful; these elements furnish the rhythm as it were, for architecture. Architecture would not appeal to the artistic sense or give pleasure, if its arches were out of proportion, the pillars irregular, the symmetry or balance of one part or another, contorted. In the same manner the pillars of music the recurring pulse of the measure, must not be irregular; the arches, music's phrases, sections and pe-

riods, must not be in ill proportion; or the symmetry or balance of design in a piece of music must not be contorted. When these essentials are out of shape, out of true, out of symmetry, then the music fails to give its full measure of satisfaction to the intelligent listener.

Note in the magnificent York Cathedral the balance of towers, the symmetry of the West front, the regularity of window, buttress and pillar, even the smaller detail in the various windows, or in the manifold stone carvings here, there and everywhere, all show a beautiful evenness and regularity that is a joy to behold. Large sectors, small sectors; short pillars, tall pillars; mammoth windows, tiny windows; high towers, short towers; greater proportions, lesser proportions; in fine an aggregation of varied details differing greatly from each other yet all so consistently arranged as to be in perfect harmony even to the least sensitive critic. Rhythm is the keynote to this splendid symphony in stone. The cathedral offers, therefore, a splendid lesson for the student who wishes to infuse real life and art into his music.

#### The Parthenon and Elastic Rhythm

While music embodies this perfect regularity as seen in the cathedral, yet it has ritards, accelerandos, phrasing, artistic pauses, rubato, etc. All these licenses tend to break up an otherwise too flat, too rigid, too mechanical, too mathematical a structure. In the most ideal architectural structure such as the master-piece of all time, the Parthenon at Athens, Phidias, the incomparable architect, shows us how his art can also be rendered elastic and possessed of the artistic curved surfaces instead of the mechanically flat surfaces. In short, the marble foundation line, 104 feet in length, across the front of this structure upon which rest the eight magnificent Doric columns, has a rise of seven inches in the middle, thus presenting a graceful curve to the eye; the pillars are also spaced so as to give a rounded or curved appearance by making the widest distance between the two columns, in the direct middle, while on either side the spacing gets narrower between each two successive columns as they approach the extremes. This superb piece of artistry should be an ever-present guide and lesson to the student as he seeks to give artistic elasticity to his musical renditions in the higher flights of his art.

In Hobe's *Avenue of Trees* a peculiarly interesting painting, we see a lesson in how to make a ritard or an accelerando. Note the gradually decreasing distance between each succeeding tree. These spacings are not spasmodic or sudden, but are truly beautiful to the aesthetic sense as they so gracefully and evenly recede toward the old church in the distance.

#### The Rhythmic Rise and Fall in Tone Throughout a Piece

Then we see in many an ideal landscape a gentle rise and fall, hills and valleys. This is also a form of rhythm, in a way irregular, but what would music

be like without this very rise and fall—loud and soft? Sculpture also teaches us the ideal beauty of the curved surface; for example the Venus de Melos is beautiful because of its perfect lines, but if these lines were flat the beauty would be lost.

We should strive to keep ever present in our music this attribute which we see in sculpture and the rolling landscape; every phrase in our music should present a curved surface, in that it should have most discriminating attention relative to dynamic shading.

#### The Rubato

Mr. Constantine von Sternberg only a few months ago in *The Etude* admirably showed us how to use the rubato. He graphically illustrated the fact that if we gain time in one place, we should lose in another, or if we lose time in one part of a measure we should gain in another, so that in the end, balance has been our watchword, and if the section or period should take two minutes to play it in perfect time, it should also take two minutes to play it in rubato time.

By way of parenthesis it might be mentioned here, that the more the student becomes acquainted with the study of the various arts and masterpieces, the more resources he will have for real expression. Such signs as *pp*, *ff*, *cresc.*, *rit.*, etc., mechanically followed, are only outside adornment, quite superficial, but a serious study of the art will awaken in the student a power of true expression that will be ever available.

#### What Constitutes a Definition for Rhythm?

We have now noted that regularity is an essential in all music and in that sense our first, third and fourth definition of rhythm at the beginning of this discussion had a bearing.

The second definition relative to rhythmic patterns might in a sense be twisted into an explanation of rhythm, but here you have to cap the notes of various lengths which go to make up the pattern, rhythms; in doing this we call two terms by the same name: each small group is a rhythm and these rhythms go to make up the broader term, rhythm. Scientific men do not look with favor upon such a confusion of terms, so let us see if we cannot improve upon this definition. The theorists who favored this idea had called these short rhythmic figures "time patterns" or "time idioms," then the definition would have been more consistent than it is at present.

We have further noted that the measure, phrase, section, period, etc., and the structure or form (such as first subject, trio, and return to first subject), all of these should have balance and be used symmetrically, these divisions and subdivisions therefore come under the head of rhythm. The tempo, with its variations, found in the ritard, accelerando, and rubato, must have balance and symmetry, therefore this also is governed by rhythm. And again the rise and fall in tone, again the same manner the pillars of music, the recurring pulse of the measure, must not be irregular; the arches, music's phrases, sections and pe-

From this general review of the subject can we not arrive at a better definition of rhythm than any of



those we have noted? A definition that is not a partial one, that tells some of the truth, but on the other hand, one that is inclusive, one that is consistent? Suppose, therefore, that we consider this—*Etude is that in music which regularizes and defines the flow of the melodic and harmonic outline in its various aspects both in the larger as well as the smaller divisions and subdivisions.*"

I present this definition after many months of thoughtful consideration of the subject. Our art is surely in need of a good definition for its foundation factor—rhythm, and only in the interest of being a servant to the highest good of the art, I offer the definition just quoted.

What I sincerely hope is, that it may provoke study and research on the part of more capable scholars and hasten the perfection of an adequate and consistent definition for the term which has been so aptly described but not defined as "The Holy Ghost of Music."

### A Useful Finger Exercise

By Wilbur Follett Under

WHENEVER you have had a pupil whose fingers seemed weak, or could not attain desired velocity, haven't you wished that you knew of some specific exercise to give pupils that would prove efficacious in a short time, without having to wade through innumerable volumes of etudes?

Some time ago, I discovered that the little exercise given below proved an all-round beneficial piece of work for all pupils, inasmuch as it gives strength of fingers, speed, dexterity, and above all, control or independence of fingers.

I insist on each pupil's mastering the exercise up to a certain speed, and by "mastering," I mean that every note shall be played clearly instead of all run together (as will be the case if practiced too fast at first), and that the whole shall have a smooth, even flow of rhythm without the slightest break between notes.

Ascending. One octave.

Descending.

Begin to practice this exercise very slowly (M.M. ♩ = 60), raising the fingers high at first, lowering them gradually as you increase the rate of speed. Try to produce a loud tone at first, gradually diminishing the tone as the speed increases. Accent strongly the first, third and fifth notes of each group of 32d notes.

It would be a good plan to make the pupil study the fingering first away from the piano, naming aloud the fingering: "5-3, 4-2, 3-1," until the fingers can be controlled. Then try the etude notes on the piano, practicing the whole exercise up and down for one octave, repeating each measure. Keep the pupil practicing this several times each day, until it becomes memorized. Then time the pupil for speed. The average pupil can play this exercise in about half a minute. Clever pupils can play it as fast as 12 seconds. Record the time taken to play it from one lesson to another, and rejoice in watching the pupil's interest as he tries to improve his speed. Be careful, however, that on no account you permit the pupil to try to speed until he has mastered the work at a slow tempo!

Incidentally, a great deal of interest could be said about the scheme of "timing" pupils to show results, but that's material for another article.

### Discouraging the Pupil

By Edna Johnson Warren

To discourage a pupil! Some of the kindest people in the world and with nothing but the best of intentions do exactly this, without having the least knowledge of it. Recently a married lady told me that when she was about twelve years old her father purchased an organ and engaged a teacher for her. She was full of music and delighted at the prospect before her. She took twenty lessons and then stopped for a short rest during vacation. She had two or three little melodies which she could play passably well and was urged to do so in front of the immediate members of the family. If a neighbor happened in (and child-like, she was anxious to show what she had learned), either her father or mother would straightway give out the information that "she couldn't play nothing but exercises yet." She became so disheartened after a few months that she gave up her music entirely. Two girl cousins who started at the same time and were encouraged in playing as well as they could for whoever came in. They are more than average musicians to-day, and the lady in question says that if she had received encouragement in those days of childhood she feels certain nothing would have kept her from a musical career. This is only one of the many cases which could be cited by almost any observing teacher.

When will parents learn the necessity of encourage-

ment instead of fault finding? One mistake, more or less, harms nobody. Who doesn't make mistakes? Adults may do their best and hardly a day passes but a mistake more serious than a wrong note in music is made. A little leading along in a sympathetic way, a little more patience and tact on the part of the parent and much less haste in dealing out judgment is what is needed.

A little girl of eight, with a highly nervous temperament, was seated on a piano stool in the parlor. An equally nervous mother stood in the doorway leading to the kitchen, the mother overtook from a hard day's work and the child fatigued from a day in school. The practice started. Before the third measure was reached the mother was shouting, "You didn't do that right and much less than I can't learn it!"

I could stand it no longer, and without much caring how it would end for me, I took the child by the hand, led her back to the piano and after a quiet talk helped her through the difficult passage. The smile I received was reward enough, but fortunately the mother too was pleased, and as the old adage goes "all's well that ends well."

### Can There Be Any Real New Music?

When we were children—fifteen or fifty years ago, as you please—our geographies mapped out large portions of the earth and then marked them "unexplored." To-day locomotives chug swiftly past the lion's lair and the giraffe scurries off to find some new but not decreasing bit of the "unexplored." For eight hundred years music workers have been delving into their vast unknown, and hundreds of people are asking each other, "Can there really be anything new in music?" Of course, they all know that there is something new, because Messers. Strauss, Debussy, Puccini or Cioe see it that they are reminded very constantly. But, is it really new or simply a rehash of the 28,000 operas which John Towers records in his book of operas which have been performed?

As a matter of fact, a great deal of what is considered new is really very old. Opera itself is now aged three centuries. Long before Paris began to think of sanitary plumbing, when the Louvre and the salons of the "city of light" reeked with disgusting odors, there were performances of opera which, from the spectacular standpoint, would compare quite favorably with some of our modern productions. Any musician who chooses to set himself to the task can take the scores of operas of that period and find in the works of some of the present-day writers occasional sketches

of themes which are unquestionably reminiscent. Handel, Rossini and others thought little of "plagiarizing" from themselves. Even where the accusation of deliberate stealings of tunes is unfounded, it is not surprising that many tunes bear a close resemblance.

How can composers avoid these resemblances? In the first place, the field for discovery is really far larger than it appears, and through numberless twists and turns an almost unlimited number of tunes can be devised. In addition to this, the art of weaving melodies (counterpoint), the art of making chords (harmony), and the art of mixing tone qualities (orchestration), extends the field enormously. Richard Strauss, for instance, is wonderfully adept in building harmonies in a somewhat different manner from that in which Wagner worked, although both men are Cycloplan in their ideals and methods. Debussy, by the use of the whole tone scale, evolves a harmonic treatment that is singularly delightful to many. What is the much-discussed whole tone scale? Go to the piano and play a series of notes up or down, always seeing to it that one piano key (white or black) comes between each step. Ah! Somewhat new at last. By no means—the whole-tone scale was in use in Java long before Nero Claudius Caesar Drusus Germanicus played his famous Pyrotechnical Concerto in Rome.

### How Parents Can Help

By Geo. J. Heckman

CHILDREN go to school six days out of every week and five hours every day. A music teacher sees the child one day of the week and from one-half to one hour that day. Many parents wonder why their child is more proficient in his school studies than his music. There are many reasons, according to the child's nature. However, the tendency in the school system is to eliminate home work as much as possible. With a musical education home practice is a serious necessity. In school the constant repetition of routine work in the class is bound to show results in the normal child. But with music study, the child's individuality must assert itself for results. Parents can help wonderfully though musically uneducated themselves, by following a few simple rules.

First would be the practicing. Parents should insist on a certain time for practice and not let the child's whim or their own give way. The very best beginner should devote at least one hour a day to practice, though it may be divided into two, three or four periods. Parents should frequently check to see how much practice. Some children need to be present at the shows to the child that both parent and teacher are more than interested. Many parents would be surprised

to find how many children through misunderstanding or otherwise misquote the teacher and say "I've told me to do this, or teacher told me to do that." There was one student in particular, about ten years old, whose progress was such that the writer finally sent her mother and insisted that the mother be present for at least four lessons. After giving the mother advice how to watch her daughter's practice, at the end of the four lessons the girl made over twice her usual progress. She had ability but lacked self-motivation. Later in life she will achieve a piece in music, and with good reasons. Many older students make this remark: "If only I had listened to mother when I was younger."

The responsibility for the child's continuance very often devolves upon the mother. The child needs discipline and training. One student's father gives his son a certain amount of spending money if he practices so many hours a week. Another mother lets her daughter have a monthly party if her grades are good, but makes her practice so much extra every day if her grades are poor. The main thing is, parents should cooperate with the teacher and frequently call and find out the different methods of doing so.

## First Requisites in Technique

BY GUY MAIER

Getting your Musical Foundation Right

### Foundations of Technique

THE basic principles for the acquiring of a good technique are so simple that it is a wonder that more pianists do not hold fingers, wrists and arms under absolute control. The fault lies in the fact that many teachers and students imagine that by the playing of dozens, many hundreds of etudes, and by endless scale and arpeggio practice, they will somehow reach their technical "paradise." After years of such maddening drill they usually play with considerable facility, but very rarely with absolute certainty and security. Others evade the issue altogether and deny the need of technical work, or practice furiously as some of the modern systems of weight playing. They are acquainted with all the latest devaluation ideas, can call all the muscles of the hands, arms and feet by name—and they wonder why they cannot play as confidently and securely as many others who do not even know of the existence of some modern technical writers.

Taken at the proper stage of the game the technical principles propounded by these and by many other estimable men, are of the greatest value; however, despite the assertions of one or two prominent pianists (who have worked for years to perfect their technique), despite certain others who force their notions of "Natural Law," devaluation, etc., etc., upon all classes and conditions of students—it has been conclusively proven that the first requisite is absolute independence and evenness of the fingers. Until a pure, firm, rapid, and even finger action is secured, until perfect control of one's finger tips is acquired, it is not wise for the student to delve into the perplexities of advanced technique. The sooner the pianist begins each day to work toward this end, the sooner will he play with the ease, and with the control that is invariably demanded, whether in the singing of a melody or in the playing of a Chopin etude.

### Acquiring Finger Control

If the student will go to the piano, sit erect and relaxed, place his hand on middle C, and play rapidly the C major scale for two octaves, ascending and descending, keeping the hand quiet, the wrist low, the fingers (especially the outermost joint) curved, employing nothing but pure, high stroke action (i. e., without pushing or pulling from the arm), without turning the hand at the passing of the thumb, and playing the scale perfectly the first time, he will see what it means to have his fingers under control. At the first attempt, the scale should sound absolutely smooth, bright, rapid, and beautiful. A perfect scale will sound exactly like a glissando. After playing the scale, the student should play a glissando for two octaves for the purpose of comparison. The real test does not consist in playing with the arm or by other expedients forcing it to sound tolerably smooth. If one cannot do it the first time, if it is "jerky," insecure and rough, then he has little or no positive technique. In performing a piece in public, one is not permitted two or more "trys" at a passage, but the muscles must be so trained that they will invariably respond upon the first attempt. This is technique, the rest is mere facility.

Now try the following exercise, bearing in mind these same admonitions: curved and high fingers, quiet hand, low wrist, no pushing from the elbow, every note of both hands clearly played. The first notes, last notes, and all between must come exactly together. Sit erect. Play perfectly (very rapidly) at the first attempt.

Now play in similar manner the C major arpeggio with the left hand for four octaves; only one trial to determine control. The hand should not jump from one octave to another in descending or ascending, but the thumb should pass instantaneously under the hand as soon as the second finger has struck; there should be scarcely any turn of the hand, and no break between the octaves. The arpeggio (like the scale) should sound as though the hand had a dozen fingers playing one after another.

Then, for further tests, play the C major left hand scale, and the right hand arpeggio; then play the scale with both hands (two octaves apart); play the printed exercise two or three times in succession without pause; play it backwards once or twice, play only one-half of it—all these little tests to determine your control over your fingers.

### The Scale of C Major for Several Years

A good finger technique can be developed by practicing for several years the C major scale, the C major arpeggio, the above exercise, the chromatic scale, and a few C minor studies (Opus 740, Nos. 1, 2, 5). They should be memorized at once, and should be practiced daily. By practicing these etudes faithfully (especially the first one in C) for two or three years the student will without doubt be well on the way toward acquiring independence, freedom, surety and positive control of his fingers.

The Czerny studies, like the scale, arpeggio and the above short exercise, must be continually practiced in small groups of even as few as three or four notes, single handed and then with both hands. In the scale for instance, play very slowly with the left hand the following exercise (A), placing the thumb under the hand very swiftly as soon as the second finger strikes:

Pause at the third finger, with thumb over G; then play slowly and firmly (B) with the thumb going under as far as possible without twisting the hand about. A low wrist should be used in all these exercises, since a pure finger technique is developed sooner by holding the wrist low, because a firm stroke from the knuckle joint is accentuated and the inclination to push from the elbow is minimized.

Now play (A) rapidly, evenly and firmly as possible (raise your fingers!); then, after a moment's pause, play (B) in the same manner, finally play the two in succession as rapidly as possible, and without a break, thus:

Gradually extend this exercise, taking one or two additional tones each time, until two octaves are reached. Practice especially the passing of the thumb under the fourth finger, i. e., play very slowly several times, as heretofore, (C) and (D); then rapidly, with a pause between; finally play (E) rapidly as possible.

These exercises may be applied to the arpeggio and the chromatic scale, i. e., for the right hand arpeggio play (F) and (G), both slowly and fast, and with a little pause between; then (H) rapidly; to be extended *ad libitum*.

### General Directions

The thumb must go under as swiftly as possible whenever the second finger strikes, in order to be over its note, before it is called upon to play it. There must be no break, no twisting of the hand, no flattening of the fingers (especially of the outermost joint) and no jumping from one position to another. The only movement of the arm occurs after the thumb has struck in order to place the fingers over the notes that follow; this should be swiftly and decisively done so that each finger is simply prepared for its next tone. The fingers should always "snap" down to the keys and back briskly, whether the scale be played slowly or rapidly. Keep the fingers as loose as possible. The wrist should be neither flabby nor tight, but should be held in an elastic, pliable and springy state.

Of wrist and arm technique, it is impossible in an article of this length to speak, but these are mere "side issues" compared to finger technique, and are much more easily and quickly acquired. The student needs a painstaking, wide-awake teacher to oversee his performance of these exercises several times weekly, for he himself will not see more than one-half of his own imperfections. Above all let him strive for a beautiful technique. By constant, critical listening, by critical crystal-clear pianissimo playing, by seeking each day for a smoother, purer, lovelier scale, he will approximate sooner the technique that in Mr. Bauer and Mr. Gabrilowitch is exemplified in its most glorified form.

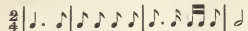
No art form is so fleeting and so subject to the dictates of fashion as opera. It has always been the playing of fashion, and suffers from its changes. To-day the stilted figures of Haas, Pergolesi, Rameau, and even Gluck seem as grotesque to us as the wigs and tuckers of their contemporaries. To Palestrina's masses and madrigals, Rameau's and Couperin's clavecin pieces, and all of Bach, we can still listen without this sense of incongruity. \* \* \* The fact is, that music which is tied down to the conventionalities and molds of its time and place can never appeal but to the particular time and mood which gave it birth.—EDWARD MACDOWELL.



## The Proper Understanding of the Time-Signature

By Chas. Johnstone, Mus. Bac.

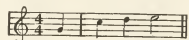
A GREAT number of beginners seem to have a very hazy conception of the real meaning of the Time-Signature. The reason for this is that the music does not carry out literally the figures in the signature, but merely indicates the sum-total of the measure. For instance, in the following illustration:—



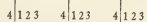
while the signature calls for two quarters in each measure, there is, as a matter of fact, only one quarter note in the whole passage. At the same time there is the sum-total value of two quarters in each measure. But still to read the time-signature as a sum-total of the measure is not very helpful to the pupil. The beginner pays too much attention to the upper-figure, whilst, in point of fact it is the lower figure which is all-important. The following may serve to illustrate this more definitely. In the commercial world every commodity has its unit of measurement; coal is sold by the ton, cloth by the yard, meat by the pound, and wood by the cord, etc. In a dry-goods store, the one important thing for a clerk to know in piece-goods, is the price of one yard. He cannot sell ten yards till he knows the price of one. It matters not how many yards there may be in the whole piece of goods. He certainly cannot sell more than it contains. But he cannot sell even one yard till he knows the selling price.

In music the standard of measurement is the count. And this is always expressed by the lower figure in the Time-Signature. In the following Time-Signature the 4 shows that one measure is worth a quarter note. Knowing this, we can easily calculate the relative value of other notes. If a quarter note has one count, then it follows that a half note would have two counts, a whole note four counts, a dotted quarter note one and one-half counts, a dotted half note three, and an eighth note half a count, and so on. The clerk in the store must know two things: the prices of the goods, and the value of the various coins he is handling. If he is lacking in either of these two points he is sure either to defraud his employer or the customer. So with the beginner in music. He must know not only what kind of notes he is looking at, but also how many counts each one is worth, even to a fraction. To do this accurately he must first know what kind of note has one count. He will soon see for himself what the upper figure should be, even if he did not notice it in the signature for he could not count more than there was in the measure any more than the clerk could sell more yards than was in the piece of goods. Therefore he should look at the lower figure first as the unit of measurement. Of course some knowledge of fractional values is necessary to do this. For this reason it is a wise plan to give pupils thorough practice in relative fractional values.

In connection with this matter a word might be spoken about the first measure, a matter of frequent trouble to beginners. It is not always necessary to have a complete measure to commence with. It depends upon the accent of the musical foot. If there is not a complete measure at the beginning, whatever there is will of course be the last part of the measure. In the following illustration



though the signature calls for four quarters in each measure we find only one such note in the first measure. This note is simply the last count of the measure and shows that the musical foot commences on four thus:



It is well to remind beginners that the sign C is just the same as the figures 4/4 and must be counted accordingly.

## Massenet, The Wit

Mr. LOUIS LOMBARD, the teacher, composer, conductor, financier, whose career has often been outlined in THE ETUDE, knew Massenet very well indeed. He sends us the following recollections of some conversations indicating the quick and witty mind of the French master.

Massenet's poetic, emotional nature was balanced by an intellect so healthy that even a melophone would have admired in him the man of wit.

During the thirty minutes on the train arriving us to a certain lovely nook of Europe, the composer emphasized my opinion he could have carried greatness in other fields also. This may be said of the majority of those who distinguish themselves in any one branch, for the main factors of their success are similar: brains and creative energy.

As we enter the railway carriage, I introduce him to a fine-looking girl. "May I ask?" says he, "what is your nationality, Mademoiselle?"

"I am half German, half English."

"Well, you certainly could not say you are half pretty," he quickly retorts.

Another lady tells him: "I looked at you from our box over the stage the other night while you were conducting, and (with a little put) you never once looked at me."

"I am so sorry," he replies with a regretful air, "but you see, my dear Madam, while conducting I have the bad habit of looking now and then at the orchestra."

To another fellow-traveler, also of the effusive sex, who tells him: "I am so glad to meet you, dear Maestro! I have often thought I would give five years of my life to make your acquaintance," he regally asks: "To whom would you give those years?"

The husband of a singer he had recently heard wishes to know his opinion. "Your wife sings like an angel," he dramatically asserts, while, in the same breath, whispering into her ear: "Of course, you know, I have never heard angels sing."

Then he seriously informs me that the digestion of one of his favorite interpreters was not good in America, because she has been regular at her meals all her life, and since crossing the Atlantic all her meals have been five hours late."

He also refers to one of his librettists who greatly resembles him. "That unfortunate collaborator of mine seems to seek opportunities for overhearing anything unpleasant that may be said of our works. In a theatre box, within my co-worker's hearing, someone was tearing to tatters a recent opera of ours when, suddenly mistaking my fellow-singer for me, a lady audibly whispered: 'Hush, there's the composer.' 'Never mind,' adds the individual who had mistaken my luckless librettist for me, 'tis not the music I was disgusted with; it's the libretto I hate!'"

### To an Autograph Maniac

To an autograph maniac who writes him for a few bars of *Sapho*, an opera he was composing at that time, and from which work, according to contract, nothing could be given out before the first public performance, our waggish musician—too courteous to refuse and too intelligent to explain—simply mails a few

measures of an old Provençal folk-song he introduces in the opera of *Sapho*.

Hearing my remark that *Faust* still draws the largest audiences, he adds: "Just the opposite as regards money. The more we know an opera, the more we love it. The more we know... and here he lamely stops short. By the way, he told me that he made his debut in *Faust*, appearing as the triangle player in the orchestra of the Paris Opera, while a student at the Conservatory."

Complaining of some criticism in a Paris journal, and heedless of my soothing assumption that this critic must be ignorant, jealous, envious, Massenet exclaims: "I don't know any more how to compose! If I write as I feel, they say: 'Oh! I understand that music. It is too simple! If complicated, critics maintain it is nebulous; but, at least, he now tries to imitate a good model. Wagner.'" And in a sorrowful voice, while shaking his head in utter discouragement, he asserts that "the eyes of some of those French critics, to be a good musician one must either be dead or German."

His every remark was accompanied by fitting facial expressions and gesture. His forceful manner convinced he could have been a great actor. I had special opportunities to discover that gift of his. While showing me the scores of *Sapho* and *Cendrillon* he was about to complete, Massenet would sing to me every vocal part and occasionally shout out some instrumental obligato, all the time accompanying himself upon above, and below the piano. If necessary to particularly impress some incident or scene upon my bewildered and admiring self, he would impersonate the hero, the heroine or the villain, as if the life of the solar system itself hung upon the thoroughness of that impersonation.

The rehearsal of that far-famed Monte Carlo orchestra interested me in more than a musical way. How inspiring, and which is rarer yet, how kind and encouraging Massenet was to the musicians! It was a memorable lesson to me who, up to that time, had never dreamt of being tactful, or even considerate during a rehearsal.

In his charming, round-about way, peculiar to the French, he used to say things which, uttered by a tactless man, would wound a young woman. I brought to his studio had just sung without feeling his own poignant *Elgie*. Thereupon he imitated an imaginary old lady singing with exaggerated pathos, then, turning to the young woman, he gently remarked: "After all, the young woman who is so gentle must be something like Mademoiselle, there may be something here worth imitating." The polite hint was not lost upon that inexperienced singer, now a well-known artist.

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Massenet seemed to be a very modest man; yet, in his heart of hearts, he was not that. The superior intellect knows its superiority. He simply pretended not to care for praise. The pride of humility is not monopolized by theologians. The very rich dislike to be called by their wealth. The very talented of their genius may disguise vanity. The very rich dislike to be called by their wealth. The very talented of their genius may disguise vanity.

It is true also that reiteration of a flattery can be annoying. 'Tis the obscure, though able, man who needs to be self-assertive, who must throw bouquets to himself, the action and spirit, which, however, has heard of a piano string agitated by alternating electric currents, and heard it in its pure unadorned beauty, will be convinced that these by-noises form a very important part of the piano tone.

A string vibrates in its total and also in its parts, so that the tone of a piano string is a composite like all tones, of its partial or overtones. The number of overtones—the presence of some and the absence of others—their prominence—the parent tone greatly changes the quality of the tone of a piano, which fact depends a good deal upon the construction of the so-called "scale" of the piano, the quality of wire, felt, and, above all, the sounding-board.

The presence and number of overtones also change with the different registers of the piano. In the long bass strings the overtones are frequent; yes, often the third and fourth, are too predominant, and apt to sound louder than the parent tone. As we go higher in pitch and the strings become shorter, their number of overtones diminishes.

The best tone of the piano is found in the middle registers, because here the number of overtones are balanced best; there is not an excessive amount of overtones present which would predominate over the parent tone, and, on the other hand, there are no overtones lacking whose absence would impair

1. Do place yourself in the pupil's place when he enters the studio and give him a pleasant greeting.

2. Do hear the lesson that has been given him to prepare.

3. Do show the same courtesy to children that you do to grown-ups and the same that you expect from them.

4. Do remember that we all traveled the same road and that we found many tricks along the way.

5. Do study your pupils more, and use individual treatment instead of some one, old worn-out method on them all.

## The Tone of the Piano

By HANS SCHNEIDER

the seniority of the parent tone. Of the different tones contra C has 1280; small c, 320, and four-line c only 10 overtones. When we now consider that all piano tones are produced by strings, made of the same material (metal) that all strings are set to motion in the same way, then a piano can produce but one tone, namely, a piano tone with all its drawbacks and advantages.

### Tone and Imagination

There are thus no poetic, no mysterious, no liquid, no romantic tones in the piano; these only exist in the psychic or inner ear and the imagination of the player and listener. And whenever one claims that he can actually distinguish such, the fact is due to associations of the physical sense of hearing with other total images, with pictorial and poetic ideas stored up from previous experiences.

All these matters are strictly individual and can never be argued, for the outsider cannot know the basis for these sensations in the listener. A tone may be poetic to one but not to another, only, for the imagination of one may travel in an entirely different road from the other. If we find "quasi corn" written in a piano score, it is a help to the imagination of the player, to lead it in a certain direction, but the piano will be the same to an outsider like two French horns in spite of the horn fifths. If the piano tone could have such distinctive and different qualities, such qualities would have to appear in everybody, which is not the case. The piano can produce tones of different pitch, of different quantity and of good and bad quality, but only piano tones.

Quantity and quality are properties of the piano tone that are inseparable, because the quality of the tone is due to the presence or absence of overtones, and so is the quantity to a certain extent. When we use, for instance, the sustaining pedal, we not only change the quantity of tone, but, at the same time, we change its quality. The tone will not alone be louder, but also more brilliant—"lighter in color"—and, at the same time, will sound or feel longer. The duration of the piano tone is shorter than the tone of all other instruments, and, therefore, the piano, as far as tone is concerned, is the most inferior of all instruments. It is also the most mechanical of all, and perhaps no other instrument allows such a close analysis of its tones.

In the voice, where the human being is the very instrument, also the wind instrument, the tone is subject to changes under direct emotional strain. In the violin the fingers come in contact with the string, and in all these instruments the tone can be increased or decreased at will, but not in the piano where the tone dies almost at the very moment of its birth, and the air, the very element that carries its sound away, also destroys it by constantly decreasing the vibration of the string which produces it.

How the Sustaining Pedal Affects Tone

The sustaining pedal is the only means of lengthening the tone whose duration is slightly different in the different registers. The tones of the bass and the middle register have the longest life on account of the longer strings, which consequently have more overtones, and the length of tone decreases as we go up to the higher tones and find smaller strings. Yet the bass tones do not last as long as those of the middle section on account of the thickness of the strings and the extra wire spun around it, so that the middle part of the piano containing large, small and one line octave registers, has the best part of the piano, where the tone lasts longest, because here the balance between parent tone and overtone is most perfect.

In the highest registers the actual tone is minus of all assisting overtones, and also the by-noises

of the mechanism take away much from its quantity.

Duration of tones on a high-class concert grand: Without pedal contra C 7 sec, with pedal 7 sec.

large A 14 " 18 "

small a 11 " 15 "

1 line a 9 " 14 "

A piano tone can be either loud or soft, but it can only have one quality of tone, and all these qualities depend entirely on the speed of the hammer, and there is no other way of changing the tone, except by means of the pedal. The limit of quantity is quicker reached in loud tones than in soft ones. There can be but little increase of a "forte" without straining the tone and without making it not alone harsh, but also destroying its carrying capacity.

Each kind of material has just so much power of resistance; its rate of motion is limited, and when we attempt to overstep this limit we get less effect from the increase, and if the string does not break entirely, it produces unusual tones. A soft tone has far more shades, and it can be shaded down to a just barely audible effect. In this it follows the natural tendency of the tone which is decreased by nature. Yet it is far more difficult to play softly than loud, for it takes far more muscular control and a higher developed tone sense. On the other hand, a pair of willing fists and the absence of all sense for tone shading can easily push the piano to the limit.

A piano tone can be all ringing and sonorous and will then have good carrying capacity. All these qualities may be summed up in the expression "good tone." Such quality may be the consequence of good construction of the instrument, exact workmanship and first-class material used in strings; hammers, as far as the felt is concerned, and careful selection of the wood for the sounding-board, upon which depends a great deal.

These qualities are also due to the manner in which the keys are handled. If the key is struck with the striking body in an elastic condition, if more swing and weight is used than contraction, if compound, natural motions are made, instead of single unnatural ones, the string, when responding to the blow of the hammer, will develop its tone in a natural way. This means that the overtones will follow each other in their natural sequence and the string will produce the maximum value of tone it possesses.

The time which the hammer consumes in agitating the string has a great deal to do with the beauty of the tone. The string needs a certain amount of time to develop its qualities or tone, because the blow of the hammer, which starts the vibration, hits the string in only one spot, and from here this disturbance can only gradually spread over the whole strings.

### Physical Conditions of Bad Tone

The conditions which are responsible for bad tone are necessarily opposite. Here it is the sudden blow of shortest duration which sends back the hammer immediately instead of allowing the string to develop its overtones in its natural order, and overtones will appear in disorder; some overtones will be given undue prominence, some higher ones will appear before the lower ones have been sounded, and everything is jumbled together in consequence of the brutal jar the string has received, and such tones have also poor carrying quality. They are short lived and reproduce upon the human ear the same unpleasant sensation and the same effect as the hammer has produced upon the string.

The human ear is perfectly attuned and in sympathy with the law of overtones, and derives the greatest pleasure from the natural and satisfactory



stimulation of its function and *vice versa*. All pleasurable sensations are due to a perfect harmony between the strength of the incoming sensations with the function of our organ. Pain is a consequence of the opposite. As far as the human machine is concerned in the production of bad tones, rigidity of joints overcontract the whole arm, and the consequent absence of the ever necessary margin of elasticity and flexibility are principally responsible for all bad tones.

It may be here repeated again that the piano is but a mechanical instrument whose "modus operandi" can be studied and which is subject to the laws and conditions of its construction and its single parts. As in all mechanical devices, the highest efficiency can only be obtained if the efforts of operating them follow the lines laid down by their construction.

### Misplaced Bar Lines

By Philip Gordon

THIS subject of misplaced bar lines is by far the easiest to understand of all those connected with the rhythmic structure of music. Nevertheless, it is a very important subject. For every measure has one important accent, coming on the first beat of the measure, that is, directly after the bar line. If the bar line is in the wrong place, the music will be incorrectly accented.

The rule for accent is very simple. In a phrase of four measures the strongest accents come on the second and fourth measures; to be more precise, they come on the first beat of the measure.

SCHNORR—Impromptu, Op. 12, No. 3.



Yet in this example it will be clear, even to those who know nothing of harmony, that the strongest accents come on the beats marked with the asterisk. That is, the bar lines should all be moved forward two beats. One has but to play the passage with the proper accentuations; he will feel at once that the better and correct version is the one he advocates.

The student of harmony will see that it is all a matter of cadences. Cadence means weight or accent; if the cadences fall regularly on the third beat, the bar lines are incorrectly placed. This subject should not be confounded with that of compound measures, in which the accents usually come on the third beat. In cases of bar lining the accent comes on every second measure; in cases of compound time it comes in every measure. In the four measures of Example 1 there are but two important cadences or accents; in the two measures



of Example 2 there are two of these major accents, each on the third beat of the measure. The difference between the two cases is quite apparent.

Many helpful and interesting instances of incorrect bar lining could be cited. We may mention as two of the most accessible, Chopin's Nocturne in F# and the first of the variations in Mozart's Sonata in A (the one with the Turkish March).

### Practical Plan that is Worth While

By Godfrey Buhrman

No one but an insane man would think of trying to put up a great building without the architect's plans in print. A plan is not only indispensable, but in this day of keen competition the student should see to it that his plan is the best obtainable for his personal needs.

In studying a new piece the work seems to divide itself into the following periods or stages:

- The Preparation Stage.
- The Mastering Stage.
- The Finishing Stage.

In each of these stages one should have a plan for work, and before passing to the next stage everything that ought to be done in the first stage should be checked off and put down in the player's conscience as work honestly and thoroughly accomplished.

After reading through the piece once or twice from beginning to end at the proper tempo, ignoring errors, but continually aspiring to play as artistically and correctly as the conditions permit as a drill and a test for sight reading, the student is ready to take up the first stage of his work.

#### The Preparation Stage

In the preparation stage our practice book prints call for a "good foundation." The dirt and rocks which mark the spot where our musical structure is to stand must be cleared out. All technical obstructions must be carefully and completely removed. To do this we group our piece into its natural sub-sections, of from four to sixteen or even thirty-two measures each. Practice these exactly as though they were separate little compositions. The realization of art is a process, not an operation. Content in accomplishing some little but definite advancement each day on one sub-section to the next while the power of concentration is still in its youth. In this first stage of practice omit all passages that you can play with ease. Why waste time upon them? Go directly to the real work of the piece and master that. If a builder has a natural excavation all ready in which to commence his foundation he does not waste time in digging a new one.

#### The Mastering Stage

This is the constructive period. The student commences to build upon his foundation piers. He thus unites them into one complete structure. Unite a few

sections at a time. Remember that although each brick in a house was a separate piece that once rested in an indiscriminate heap in the street, it becomes a part of the main structure and is lost in the whole. That is the way in which your building must go up.

#### The Finishing Stage

Here the student takes the skeleton structure, builds upon a firm foundation and commences to fill it in.

This stage is all the more important if it should be. Here the sub-sections are ignored and the practice is devoted to the work as a whole or any special difficulties which may develop. As a result of aimless practice many students tire of a work before it is really finished. In the finishing stage you must imagine the work as on played to the world. Conjure up an imaginary audience and feel that this audience is listening every minute to every note. There is no test as severe as this if the student is sufficiently conscientious.

For the student who works six days a week the whole work may be divided thus:

Monday	{ Drill on all obvious difficulties of technique and expression until nicely polished.
Wednesday	
Thursday	{ Play the piece through once and only as though it were your only chance at a concert.
Saturday	
Tuesday	{ Play the piece through once and only as though it were your only chance at a concert.
Friday	

On the days on which you play the piece in concert form note with minute care just where your mistakes come. On the other days devote a few moments of vigorous, scientific compelling drill. Command your fingers to play with certainty.

Such development actually finishes the work not only technically but artistically. It invests the player with two great things. Perspective and poise.

Practice of this kind results in:

- Efficient performance.
- Economy of time.
- Economy of effort.
- Variety of interest.

Monotony is the headman of success in practice. Once let monotony enter and interest fades away. The enemy of monotony is just the kind of practice plan that we have described here.

### How Not to Teach the Piano

By Gordon Balch Nevil

How not to teach the piano? A strange subject? The author should have written positively: HOW to teach, not negatively: how not to teach, you think? Well, there are many articles written from that viewpoint, and sometimes a truth can best be taught by comparison, so we are going to consider some things that should not find a place in teaching.

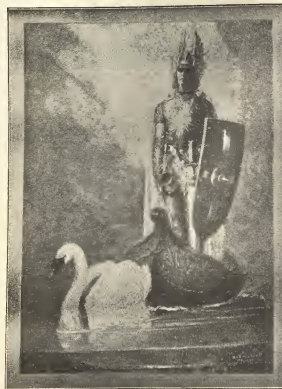
I will point you a picture, partly a composite, of a man who has given nearly one hundred lessons each week for years past; his lessons are supposed to be of half-hour length, but in reality are from twelve to twenty minutes long. He schedules his lessons closely, with no allowance for time spent going from one house to another, and has been doing this for years. When a pupil or the parent of a pupil complains of this he approximates a little nearer to the understood time for a while—then gradually lapses back into his usual custom of routine. During the lesson time he is much occupied writing in his little black appointment book, and when through with that he manicures his finger-nails; this from one who is supposed to be imparting the knowledge of an art! In actual instruction he has much to offer in the above-mentioned matters; the pupil is given all the brilliant rapid movements (he calls them "fast" movements) and is told to "run" and "play" as fast as he can. The result of it? The slow movements of Beethoven's sonatas passed over with the comment that "anyone can play them!"

He has a series of graded books, pieces, etc., mapped-out, to which he adheres with each and every pupil, no change from this series is made, no matter what the

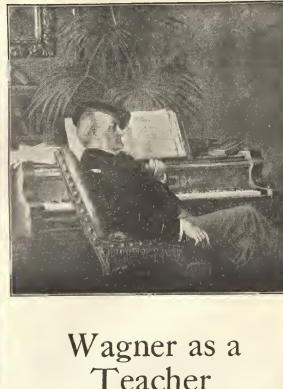
particular need of the pupil may be. The series is therefore, about as effective as some correspondence courses we know of! Think of it! The girl with the stiff wrist, the girl with the pudgy fingers unable to span an octave, the one lacking independence of finger action, the one with the same menu of exercises and pieces! Let me assure you that I am not over-drawing the picture; this is a positive fact.

Now briefly to sum up the lesson from this portrayal, the root of this species of art depravity is commercialism, that form of greed that will debase an art to the gutter provided enough monetary gain is correlated; however, it must be said that in most cases, in fact in the two or three cases from which I have drawn this composite, there was lacking any real talent. But the point that needs to be driven home is this, making all possible allowances for innate inefficiency, there is no excuse for cutting time on lessons, being occupied with other things during the lesson time, or, with the vast amount of printed material which each year is poured out how to instruct, being guilty of such hopelessly wrong and inefficient methods as are sketched out above.

Numbers of pupils each year have lost all desire to progress in music because of the work of such teachers and it should be the part of all teachers, and especially the young teachers just starting out, to adhere to a platform of truly artistic and unimpeachable ideals, having the money returns as incidental; in short, TEACHERS who should be the motto of all. Here's to TEACHERS who TEACH!



THE ARRIVAL OF LOHENGRIN.



SIEGFRIED FORGING THE SWORD, NOTHING.

## Wagner as a Teacher

By HENRY T. FINCK

Wagner's innovations in the field of the music drama called into being a new art for the singer of which he alone knew the secret

RICHARD WAGNER was one of the greatest teachers of singing the world has ever seen. The success of those who came under his instruction proves this even more eloquently than his writings. A few words of explanation would often enable them to overcome a seemingly unmountable difficulty. He paid much attention to proper breathing, but his usual method was to approach the matter from the mental side; to thoroughly understand a passage was, in his opinion, to master half its technical difficulty.

These words appeared as a footnote in my *Wagner and His Works*, the first edition of which is dated 1893. It includes a considerable number of details regarding Wagner's method of teaching his singers and orchestral musicians to grasp and execute his intentions; but I did not have at that time the advantage of utilizing some books that have since appeared, notably Lilli Lehmann's memoirs and, above all, the illuminating volume, entitled *Richard Wagner an seine Künstler*, which contains invaluable hints in abundance.

It is a book of 414 pages, containing his letters to the artists who assisted him in giving his three Bayreuth festivals, the first of which was devoted to Beethoven's Ninth Symphony, the second to his four Nibelung dramas, the third to *Parafal*. The number of letters in this book is 360, and there is another volume in which are printed his letters relating to the purely business action of the festival. These two books give a vivid idea of Wagner's amazing capacity for hard work. Edison once said that genius is one per cent. inspiration and ninety-nine per cent. perspiration. On reading Wagner's Bayreuth letters, one realizes that this is not such an exaggeration as at first it seems to be. After devoting a quarter of a century to the conception and composing of his four colossal Nibelung operas, he was confronted by a task that would have appalled any one but himself—the Herculean labor of finding musicians who could sing and play them.

#### From "Rienzi" to "Lohengrin"

It is not easy for us to comprehend the difficulties that confronted Wagner. To-day, opera singers of the dramatic class, are expected as a matter of course to do the Wagner roles. But when he began to write his operas there were no Wagner singers. He had to create those, as well as the operas! His *Rienzi* was all right, for that was more or less in the prevailing Meyerbeer style; yet even that made him what he himself called "extraneous demands on the singers." The *Flying Dutchman* went much farther away from the styles to which the singers were accustomed, while *Tannhäuser* and *Lohengrin* seemed to put the climax of novelty and difficulty. To singers of our

day the vocal music in *Lohengrin* seems quite simple and tuneful, even in the second act, which foreshadows the Nibelung style; yet the great song writer, Robert Franz, though he liked the opera, wrote that "it is difficult to understand how the singers can memorize melodic phrases like these, apparently written so much against the grain."

What would he have thought of *Tristan and Isolde*? It was not only the unprecedented intervals in Wagner's melodious recitatives that the singers found it difficult to master. He had to teach them the art of harmonizing their acting with their singing. Before his day, opera singers were not expected to be actors and actresses, except in a very vague and general way. A few did act, but even these would have opened wide their eyes at Wagner's demands. His essay on the proper performance of the *Flying Dutchman*, which every student of operatic singing should read and re-read and ponder and again ponder, gives a vivid insight into his conception of the intimate union of singing and acting. Six solid pages are devoted to the Hollander alone, demonstrating his every movement and gesture, in close association with the music; and the characters are similarly treated.

There is also an essay on the proper performance of *Tannhäuser*, which is even more valuable. Wagner wrote it because it was not possible for him to travel from city to city and instruct the singers and conductors personally as to the best way of learning to perform this opera.

#### How to Study an Opera

A glaring light is thrown in this essay on the difference between the old way of staging an opera and his new way.

The old way was to send to each singer his part, which he was expected to study at the piano till he knew it by heart. Then all the singers were assembled for a rehearsal, during which the stage manager gave them a few hints as to the acting of their part.

That was not Wagner's way of teaching his singers. Before they got a glimpse of the music, he had them meet the conductor and stage manager and read in their presence their respective parts, even the chorus being present. His directions were that this should be done repeatedly, till each of the vocalists got into the spirit of his or her part, just as if they were going to act it without music. After that, they were to receive their vocal parts, which they would then study with greatly increased understanding, and therefore greatly increased interest and chances of success.

Concerning *Lohengrin* the most valuable pedagogic hints are to be found in a long letter written by Wagner to

Liszt when that opera had its first performance anywhere, at Weimar. Naturally, the orchestral splendors and beauties of the score were fully revealed under the direction of Liszt, whose conducting was as wonderful in its way as his piano playing. But he could not create competent singers. Wagner himself realized that he could not "expect the Lord to work private miracles" in his behalf by making singers of the kind he needed "grow on trees." Yet it annoyed him exceedingly to find that those who heard his opera at Weimar were impressed by the music, but not by the action and the singing on the stage. "If at the performance of my *Lohengrin* the music alone—may, as a rule, the orchestra alone—attracts attention, you may be sure that the singers have fallen far below the level of their task."

How true this was, who we have heard such singers and historical artists as Emma Eames, Lillian Nordica, Johanna Gadski, Marianne Brandt, Jean and Edouard de Reszke in this opera can attest.

#### "Tristan and Isolde" and "Die Meistersinger"

A few good singers did "grow on trees" for Wagner after the Weimar premiere of *Lohengrin*, which occurred in 1850. Yet as late as 1863 (when he had already reached his fifty-fifth year) his *Tristan* was given up as "impossible" after fifty-four rehearsals in Vienna, where the Opera had, as he himself wrote, "better singers than the theatres elsewhere." It was useless for him to point out that *Viardot-Garcia*, in Paris, had once sung the part of *Isolde* in the second act at sight for him. She was not available in Germany, and Paris, at that time, would not have understood his opera.

At last he found in Schnorr von Carolsfeld an ideal *Tristan*. To him, after his death, he devoted a long and instructive essay, in which he pointed out how Schnorr contrasted with the tenor who sang *Lohengrin* at Weimar. By his wonderful dramatic and vocal art Schnorr "held the rare attention of the whole audience in such a way that this orchestral symphony seemed, in comparison to his song, like the simplest accompaniment to an operatic solo, or rather, disappeared as a separate factor, and seemed to be part and parcel of his song."

Much of this success was directly due to Wagner's teaching. "Never," Wagner wrote, "has the most bungling singer or player accepted so much detailed instruction from me as my vocal hero, whose art touched on supreme mastery."

Instructive glimpses of Wagner as a teacher are given in Ludwig Nohl's *Wagner's Gesammelte Werke*. They relate to the rehearsals in Munich, of *Die Meistersinger*, an opera in which "every step, every nod of the head, every gesture of the arms, every opening of the door, is



musically illustrated." Two details may be quoted from this Boswellian book:

"Wagner showed the impersonator of Beckmesser, at the point where he finally is driven frantic by Sack's persistent singing and hammering, how he must suddenly rush at the 'malicious and insolent' cobbler. It was a positively tigerlike, quivering jump, which Hölzel had trouble to imitate, even partially. 'If anything in the orchestra displeases him, which happens not infrequently, he jumps up as if a snake had bitten him, claps his hands, and calls to the orchestra, after Bellow has rapped for silence, *Beckmesser, piano!* That must be played softly, softly, softly, as if it came to us from another world.' And the orchestra begins again. 'More softly still,' cries Wagner, with an appropriate gesture. *So, so, so, gut, gut, gut, sehr schön.*"

#### A Herculean Task

Each of the operas so far considered called for only about half-a-dozen artists. But when Wagner had completed the *Ring of the Nibelung* he needed no fewer than forty-nine artists who could act as well as sing. All these required his personal instruction—and got it! On this point the collection of letters to his Bayreuth artists, which is referred to at the beginning of this article, leaves no doubt. "I am obliged to give my precious time to instructing them. But many of those he was called upon to teach were quite undeserving of such a privilege. On this point Anton Seidl, who knew all about it as he had lived with Wagner five years, speaks with bitterness in his essay on "Conducting." "All who were closely associated with Wagner," he writes, "remember how impressively and with what a variety of voices he was able to sing different rôles for those who had been chosen to interpret them, and how marvelously he phrased them all. It is also known, also, how few artists are able to imitate him. It always makes me sad when I think of how I saw Wagner wasting his vitality, not only by singing their parts to some of his artists, but acting out the smallest details, and of how few they were who were responsive to his wishes."

#### Hints to Famous Singers

Most of the vocalists whom Wagner engaged were already famous, and it was his desire (as it was Liszt's practice with his pupils) to use technical skill to grant and confine his instruction to questions of interpretation; yet sometimes he had to go back to first principles, as in the case of Georg Ungler, whom he complimented on having mastered what he had been told about the character of his part, but advised to devote more time to vocal exercises in order to get rid of the throaty quality of his voice.

He evidently took this singer because no better was at hand. Unlike the average teacher, he did not believe that by means of exercises a silk purse could be made out of a sow's ear. "I have never discovered," he wrote to Hans von Wolzogen, "that a person afflicted with throaty tone and careless enunciation has learned how really to sing. On the other hand, I have at various times come across singers with good tone emission and enunciation whom I had to teach little besides correct phrasing, by telling them when and where to take breath, in order to get from them the best they were capable of. I believe that in this matter the most important thing is *bravura* and living example."

Wagner did not like the so-called style so common among German singers, any more than he did a throaty voice. During the rehearsals for the Bayreuth festival in 1876 he had a notice posted behind the scenes beginning with these words: "To the Singers: Distinctions—the big notes come of themselves, the small notes and their text are the main thing"—words aimed at the explosive singers, whose method resulted in a choppy effect which gave the erroneous impression that there is no smooth legato in Wagner's vocal style. We who have heard Lilli Lehmann, Nordica, Gadske and Jean de Resay, among others, know how ridiculous this notion was.

#### Materna and Scaria

Having had the privilege of attending the first Bayreuth festival (as well as the second), I can attest from personal experience that only a few of the artists whom Wagner had so indifferently selected were of such caliber that they were capable of singing his "speech-song" with a legato that *melodized* it. One of these few was Materna, who created Brünnhilde. In a letter to her, written in November, 1878, he expressed his "lingering

joy" at having found in her "one of those whom I really could teach something."

Wagner knew that every year many fine voices are ruined in the German opera houses by the enormous demands made on them—the necessity of not only singing very often, but in widely different styles. When he discovered Scaria, the great bass, who, also, could sing with a true melodious legato and at the same time emanate the text with astonishing distinctness, he had this danger in mind. "Were I a Meyerbeer," he wrote to him (meaning if he were as rich as Meyerbeer), "I would at once take you away from the opera house, in order to preserve your whole strength for my cause."

"Short rehearsals which do not fatigue" are, in Wagner's opinion, "the only ones that lead to success. He cautioned Materna to keep her voice fresh. "Do not let the winter repertory fatigue you too much. Take it easy and keep your precious vocal powers untired." When he engaged Materna to sing selections from his music dramas in Vienna, he wrote to her: "You must not fail to sing the scene by heart. That increases the effect, even at a concert."

#### Time Wasted on Mediocrities

With artists like Materna and Scaria, or Niemann and Bietz, it was a waste of time for Wagner to give his precious time to instructing them. But many of those he was called upon to teach were quite undeserving of such a privilege. On this point Anton Seidl, who knew all about it as he had lived with Wagner five years, speaks with bitterness in his essay on "Conducting."

"All who were closely associated with Wagner," he writes, "remember how impressively and with what a variety of voices he was able to sing different rôles for those who had been chosen to interpret them, and how marvelously he phrased them all. It is also known, also, how few artists are able to imitate him. It always makes me sad when I think of how I saw Wagner wasting his vitality, not only by singing their parts to some of his artists, but acting out the smallest details, and of how few they were who were responsive to his wishes."

Those who can recall the rehearsals for *The Ring of the Nibelung* and afterwards *Parifal*, at Bayreuth, will agree with me that much was afterwards forgotten which had laboriously to be brought out in part later.

"But only the few initiated know how many of Wagner's days were wasted in useless study with different Siegfrieds, Hagens, Hundings, Sieglindes, etc. I also wish to recall the rehearsals for *Zamkir* and *Lohengrin*, in Vienna, in 1875. Then his was the task of creating a Tannhäuser out of a bad Raoul, of forming a Telramund out of a singer to whom had never been assigned a half-important rôle; and yet when, at a fair degree of success, Wagner asked for consideration on the ground that he had to do the best he could with existing material, the critics fell upon him like a pack of wolves and dogs as a mark of gratitude for his self-sacrificing exertions."

#### Plan for a High School of Dramatic Singing

The Germans and Austrians have given to the world many musical geniuses, but their greatness was seldom realized by their contemporaries. To singers of our time, it is almost unbelievable that Wagner planned and established a high school of dramatic singing at Bayreuth and of producing, under his personal supervision, all of his operas in succession, came to naught because so few were interested in it or discerned the tremendous advantages offered.

With four exceptions, he even had to pay the artists who sang at the Bayreuth festival performances. The others did not realize that the fame they got from being chosen by him, and the blessing of his personal instruction, outweighed a thousand times what they could do for him.

Few even took the trouble to hand down the illuminating remarks he made to them about his rôles. Fortunately, his "Boswell" Heinrich Forges, issued a book on the *Nibelung* rehearsals of 1876, which contains many valuable hints. This was done at Wagner's special request. He also secured for Bayreuth the services of Julius Hey, whom he held in the highest esteem as an "ideal teacher," and who subsequently published a method of German singing, in which he embodied the most valuable hints of Wagner's thoughts on the training of the voice for the stage. Particularly valuable are the chapters on the treatment of the vowel and consonantal sounds peculiar to the German language.

#### Lilli Lehmann and the Flower Girls

One of the four artists who realized the tremendous advantage of studying under Wagner himself, and who therefore refused payment for singing at Bayreuth, was Lilli Lehmann. She was too young, in 1876, to do the part of Brünnhilde, of which she subsequently became the greatest of all interpreters; but she sang the part of the first Rhine Maiden most charmingly. For the *Parifal* festival Wagner intended at first to secure her as leader of the Flower Girls, but changed his mind because she would have been too conspicuous by her beauty of person and her sweet voice.

For this chorus he wanted an ensemble of girls absolutely even and flawless. Besides Lilli Lehmann, he got Humperdinck and Porges to help him find and train such a bevy of girls. Conductor Levi was told that if some of them were singing the high B flat softly and tenderly, "away with her!" And to Lehmann he wrote: "A single shrill voice would spoil everything."

It was difficult to secure such chorus girls that everything about Wagner's works was difficult at that time. Lilli Lehmann points out, in her *Memoirs*, how even Materna, with her powerful voice and physique, needed all her strength to carry out Wagner's wishes. Even so, she must not be called on to sing for a whole week before and after her every appearance as Isolde! Gradually the singers learned to cope with all the difficulties, and in 1890, Lehmann points out, she and Vogl appeared in New York as Isolde and Tristan three times in six days. "Thus do times, views and capabilities change."

Every student of Wagner's art should read the chapters on Bayreuth in Lehmann's *Memoirs* (the English version of her book is entitled *My Path Through Life*). She gives instances showing how artists to whom their parts were as riddles, quickly learned to answer them under Wagner's guidance. She devotes a whole page to describing in detail how he coached one of the prima donnas in the part of Sieglinde, concluding with the words: "The way Wagner, with his poor figure, acted this, was indescribably touching in its expression. Never has any Sieglinde even remotely approached him in this part."

Thus did Wagner teach all his singers, women as well as men, to act and sing their parts. No detail was neglected. In a letter to Erich he wrote: "I must not forget that the twenty-four flower girls in *Parifal* must enact something 'quite unlike a ballet'; and he adds, "I can show you how."

#### How an Actor Learned from Wagner

One of the most famous German actors, Emanuel Reicher, has related in a Viennese journal how once saw Wagner coach his wife, Hedwig Reicher-Kinder. She had been suddenly called upon to take the part of Erda in *Siegfried*. Motil was to have played the piano at the special rehearsal, but as he was delayed Wagner himself sat down at the instrument. For a time he seemed satisfied, but when she sang the lines, "Why came you, my Wolfgang, and one to disturb the Wala's sleep?" Wagner complained of insufficient expression. "My wife sang the lines again, but he was still dissatisfied. Again he stopped, in his familiar, impatient and rather rude manner. He struck the piano with his finger, and said, 'The Wala's sleep—ah, the Wala's sleep!' Wagner complained of insufficient expression. 'My wife sang the lines again, but he was still dissatisfied. Again he stopped, in his familiar, impatient and rather rude manner. 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## Music and Color

By Jo-Shipley Watson

To the composer who paints in sound, the twenty-four keys are his color palette, they represent different tints and you will find among composers a strong preference for keys; for instance, look at Mendelssohn's *Songs Without Words* and you will find he never seems to prefer the key of A major, and so it is with nearly all of our great tone painters.

In Gardiner's *Music of Nature* I found this interesting table giving the various compositions, as the writer termed it, of the twenty-four keys.

F is rich, mild and sober, D, its relative minor, possesses the same qualities but of a heavier and darker cast.

B is bold, vigorous and commanding; suited to the expression of war and enterprise.

A minor is plaintive.

G is gay and sprightly, adapted to a wide range of subjects.

E minor is persuasive, soft and tender.

D is grand and noble, having more fire than C.

B minor is bewailing.

A is golden, warm and sunny. F sharp minor is mournfully grand.

E is bright, adapted to brilliant subjects. In this key Haydn has written his most elegant thoughts.

B in sharps, keen and piercing, but seldom used.

D flat is the least interesting of any. It has not sufficient fire to render it majestic or grand and it is too dull for songs.

E flat is full, mellow, soft and beautiful. It is a key in which all musicians delight. C minor is complaining, having something of the whining cant of B minor.

A flat is the most lovely of the tribe; unassuming, gentle, soft and tender, having none of the pettiness of A in sharps. Every author has been sensible of the charm of this key.

F minor is religious, penitential and gloomy.

D flat is awfully dark. In this remote key Beethoven has written his saddest thoughts. He never enters it but for tragic purposes.

Unfortunately, the accuracy of Gardiner's opinions as regards key-color cannot be universally accepted. Indeed, it has been controverted by no less distinguished musicians than Lavignac, the great French theorist, and Berlioz (in his work on instrumentation). Each differs from each. The key of C, for instance, which Gardiner calls "bold, vigorous and commanding," is regarded by Lavignac as "simple, naive, frank; or flat and commonplace." Berlioz, who is writing of violins in this key, finds it "grave, but dull and vague." The key of D flat, which Gardiner despises, is found "Noble and elegant" by Lavignac, and "Noble; but without distinction"—whatever that seeming contradiction means—by Berlioz.

On the other hand, sometimes all three authorities come near agreeing. Lavignac finds the key of A flat "gentle, caressing; or pompous; Gardiner, "Unassuming, delicate, tender;" Berlioz, "Soft, veiled; very noble." All three regard E major with favor, agreeing that it is brilliant and warm. On the whole, however, one is forced to conclude that these opinions, though they come from men of authority, are purely arbitrary, and are of no more scientific value than anybody else's. Composers will continue to write in whatever key they please regardless of any tabulated lists of "suitable keys for special purposes."

Sixty Days from now your season will virtually begin. Sixty fine days for "preparedness." There is only one way to avoid the Summer slump in practice, in interest and in progress, that is by using a part or whole of every one of those sixty days in preparation for the first lessons of next year. Every hour, every minute is precious to the teacher, just now.

## The Founders of the Danish School of Music

Geographical position has much to do with the musical development of a country. This is certainly proved by the case of Denmark, which, of all Scandinavian countries, is the one that lies furthest south and nearest to the centers of European civilization. The result of this physical fact has been that many foreign musicians visited the country and not a few spent long years there. Indeed, if Grove's Dictionary is to be believed, "the three founders of the Danish school of music, C. E. F. Weyse, F. Kuhlau and J. Hartmann, were Germans by birth." A strong tinge of the German element has prevailed through the works of Danish musicians even to the present day. This is notably the case with Denmark's greatest composer, Niels W. Gade, who came strongly under the influence of Schumann, and especially that of Mendelssohn, who was disrespectfully, if wittily, dubbed "Mrs. Mendelssohn." This is not quite fair to him, however, since an unmistakably Scandinavian flavor is to be found in much of his music, especially that of his later years.

## The Origin of "Dixie"

How many of us know *Dixie Land*? *Dixie Land* is a real heart song, and we should all know how to sing it. Have you ever listened to American men and women singing the old songs together? They start out bravely enough, but after a while you will hear them humming tra-la-la or tiddle-tum-dum. They have forgotten the words; or more likely they have never known them.

How different from even the boys and girls across the water. They know their songs and legends, and when they sing they do it with a will. They never hum tiddle-tum-dum. They know their words and they sing verse after verse without a break. *Dixie Land* is a stirring song and has thrilled thousands and thousands of hearts. Can you sing it with all the words to all the verses?

Some years ago, Edward Bok, writing in the *Pittsburgh Dispatch*, gave an account of a visit he paid to Daniel Deatur Emmett—the man who wrote *Dixie*. In the course of the visit Mr. Emmett told Mr. Bok how he came to write *Dixie* and here is the story as it was printed in the newspaper: "*Dixie Land*, which is really the proper name of the song, was written by Emmett in 1859, while he was a member of the celebrated 'Bryan's Minstrels,' which then held forth at No. 472 Broadway, in New York City. His engagement with them was to the effect that he should hold himself in readiness to compose for them a new 'walk-around' whenever called upon to do so, and to sing the same at the close of the performance. The circumstances attending the composition of *Dixie Land* are interesting: One Saturday night after a performance Mr. Emmett received a letter from a proceeding homeward when he was overtaken by Jerry Bryant and asked to make a 'hooray' and bring it off the rehearsal the next morning. Mr. Emmett replied that it was a short time in which to make a good one, but that he would do his best to please Mr. Bryant. He composed the 'walk-around' next day, Sunday, and took it to rehearsal Monday morning, music and words complete. The tune and words as now sung are exactly as he wrote the song."

*Dixie Land*, however, did not at once become popular. It was not until later that *Dixie* became the Southern war-song. This is how it came into favor. "A spectacular performance was being given in New Orleans late in the fall of 1861. Each part had been filled; all that was lacking was a national song and march for the grand chorus, a part the lead had omitted till the very last moment. A great many marches and songs were tried but none could be decided upon. *Dixie* was suggested and, all were so enthusiastic over it that it was at once adopted and given in the performance. Immediately it was taken up by the populace, and sung in the streets, in homes and concert halls daily. It was taken to the battlefield and there established as the Southern Confederate war song. When asked what suggested the words and tune of *Dixie*, Mr. Emmett said that when the cold wintry desire to go to *Dixie's* land, minstrels had a great deal. On a cold day a common saying was, as Mr. Emmett expresses it, 'Oh I wish I was in *Dixie's* land,' and with this key he concluded with the words as sung."

There is then no such place as *Dixie's* land in reality. It is the name of the dream corner that we all have in our hearts to which we would like to go when the days seem long and the things we want seem hard to get. But we never really get there. When we are small children, we think we shall reach it when we grow up, but when that time comes it seems as if we must have left it behind when we were children.

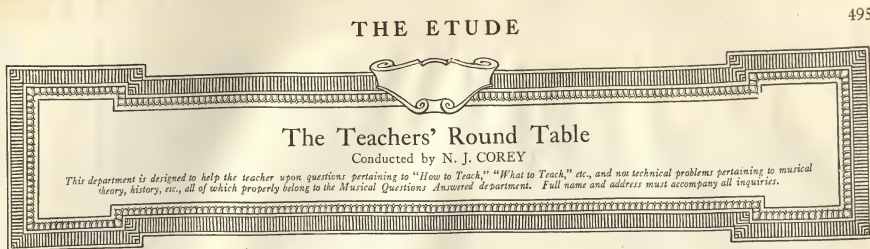
## Clean Keys

By Rena Bauer

This is a bid for clean keys. Many housewives who would not think of having a speck of dirt on the mantelpiece will lift the keyboard, go, fearing that water may injure the keys. Of course water will injure the keys as you go to work scrubbing them as you would the kitchen floor. But a damp cloth and then a dry cloth is enough to remove the dirt and polish the keys without injuring them. There is no more excuse for dirty keys than there is for dirty dishes or dirty teeth. A housewife would certainly feel insulted if a musician came to the house in soiled clothing.

Dirty keys are more frequently found in the home of the individual who does not play. Five or ten seconds to take a little alcohol on a piece of cheese cloth will remove the dirty key grime.

Nothing is so inviting to the pianist as a bright "smiling" row of ivory keys. Let your keyboard be one of welcome to your fingers and those of your friends.



## The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and non-technical problems pertaining to musical theory, history, etc., all of which properly belong in the actual Questions and Answers departments. Full name and address must accompany all inquiries.

## Infantile Impudence

"A boy of twelve insists upon disputing everything, even position of fingers. I have said to him, 'If you are at my wife's end, for he will accomplish nothing. His older brother gives me a trouble. Would he better go to a music teacher with a high temper who might frighten him. If forced to drop him, what explanation can I make to his parents?' O. L.

If you are really at your wit's end, and have become convinced that you can do nothing more, you would do so frankly to the parents and state that the boy's temperament is such that you do not seem to be able to acquire the right sort of influence over him. You can explain how the older brother makes himself amenable to your teaching, but that the younger one seems to resent it, and to follow his own impulses in everything. In all cases, if a disagreeable situation must be met, it should always be met with the truth, although that truth should be softened as much as possible, and presented in a tactful manner. If you point out the lovable characteristics of the boy, and explain that your feelings have been hurt by his unwillingness to cooperate with you in your instruction, you will more easily gain the sympathy of the parents, and perhaps some solution of the problem may arise out of the consultation. Much harm is often the result of presenting the disagreeable side of the truth, instead of placing all the accent on the agreeable side. The old proverb as to the wisdom of taking the bull by the horns is a good one, but it is generally better to deal with the bull by remaining on the opposite side of the fence and feeding his majesty some good horse-morsel of which he is particularly fond. The bull will thus gain a better opinion of you, and perhaps deal with you much more pacifically. In other words learn tact in all your dealings, and lack of which occasions infinite and unnecessary trouble.

## Can One Evade the Beginning?

"What studies should be used with a pupil of 19 taking his first lesson on the piano, and in what order should they be taken? What ought such a pupil to accomplish in one year, practicing from one-half to an hour daily? H. K.

It makes no difference what may be the age of a pupil, there are certain elementary stages that must be avoided. The only difference is that some may pass over them with more rapidity than others, which may be due to age, greater ability, closer application, or a more concentrated interest. The primary steps must be undertaken, however. I know of nothing that fills the bill better for all pupils than Presser's *New Beginner's Book*. A smart pupil may finish this in six months; a dull one will take longer. From it you may proceed in to the *Standard Course*. A judiciously interleaving Czerny-Lieblich, Book I. The order of study is consecutively and progressively arranged in the books. A student of nineteen ought to have a sufficiently mature intelligence to enable him to pass over the elementary stages much faster than a child. On the other hand, a student of that age is likely to encounter that period of stiff ligaments sooner or later, and may find his progress more or less hampered in this fact. Even though children seem to take a much longer time to work through the elementary stages, yet they are generally able to accomplish much more in the long run, as the freeing of the muscles is accomplished at the right period.

## Tabloid Study

"Is a child who can only practice a half hour each day supposed to take every step in the first book of Czerny-Lieblich, or only a few of them in that book? If the latter, how many? When more will be required, not to mention later books. I hear much of piano practice, and of the importance of a day, it is impossible to accomplish anything in a day." H. K.

If the amount of work in a book like the one you mention is so arranged and graded that it is all necessary in accomplishing a given result, with a pupil prac-

ticing one hour a day, how is a student practicing a half hour to accomplish the same result with one half the studies? If this can be done, why should pupil Number One continue practicing one hour, when by imitating pupil Number Two he can accomplish the same amount in one half the time and with one half the studies? By a still further *reductio ad absurdum* you might logically enable pupils to accomplish an equal amount by doing no practice. The child who practices a half hour a day must expect to take much longer to accomplish the same result as a pupil of the same ability practicing double the time. There is no way of escaping this fact, and those who cannot find the time for practice must expect to be proportionally slow in advancing. With short practice time both you and your pupil must exercise patience, and be prepared to wait a longer time for given results. A pupil practicing fifteen minutes must expect to make very little progress. He could hardly spend more than one time each week, or a half portion of two things, according to their length. There is nothing accomplished in leading pupils to believe that they can do the usual amount of work in less than the average amount of time. All comparisons must be made with pupils of similar ability, for every teacher knows that some pupils will accomplish as much in one hour as others will do in three.

## 'Never Too Old to Learn'

1. I do not understand the lines in the following example:



2. How is the following executed?



3. Why is a rest placed above a note as follows?



4. I have neglected my general education and I now desire to make up for it. At eighteen years of age would you think it too late to enter a private institution and improve my general education, as well as my musical? H. K.

1. They simply indicate a double whole note. A whole note has the value of four quarters. In four-two measure, however, there are eight quarters. The whole note is given its proper length by means of the double lines.

2. The grace note indicates that the trill on A begins on B and is trilled from the top note throughout. Ordinarily a trill is played from the lower note up.

3. A rest over a note indicates that there are other parts, as, for example, soprano and alto. In the above example the note would be considered as alto, and the rest indicated a silent soprano part. To make your measure correct you should have either written a whole rest, or indicated the remaining soprano notes required by the measure. Instrumental music is often conceived in parts. For example, a melody and accompaniment on the same line, in which case the melody and accompaniment would have their own rests independently of the melody. In your playing you should learn to discriminate between the various parts.

4. Your plan to increase your general education is worthy of all praise. When I was in college some of the graduates were over thirty, and their education enabled them to attain success. The only drawback your age would have would along the line of music—training in your fingers, and the activity of your troubles in that would depend largely upon the use to which you have put your hands in the past.

## Knuckling Down to Business

"Should children be taught to keep knuckles firm, and lift fingers from knuckle joints from very first lesson? I find children's hands so loose that this position is necessary, how do teachers make them maintain this? One's own illustration seems to do no good. Some tell me I should crack their knuckles with a pencil, but this seems extreme." H. A.

Children's hands vary greatly, some being long and thin, and others fat and chubby. In the latter case, lifting the fingers higher than the knuckle joints is an impossibility. This is often true of the hands of adults also. If you will arrange your hand in playing position on the table, perfectly level from the wrist to the curves in the fingers, and then raise it one and even two inches, you will find there is ample play for the fingers in a downward thrust. Many distinguished players do not lift their fingers above the knuckle joints, as physical conformation often renders it impossible. You must train your judgment so as to be able to discriminate in children's hands, and train them accordingly.

Children of average growth should be taught correct movement of the fingers from the first. I have frequently called attention to the fact, however, that very small children have not sufficient strength in their hands to depress a key on a modern piano with merely finger power. Small violin students may be provided with small violins, suitable for their immature hands. Although this is even more necessary in the case of the piano, yet there are no pianos for this purpose, and people could not afford the extra expense if there were. In such cases a modified touch must be used, waiting for later growth to insist on strict action. It is for this reason that kindergarten games are valuable with such little folk, for they can thereby be acquiring an elementary knowledge of music and musicianship while waiting for their hands to grow to a point where they can correctly manipulate them on the keyboard. Cracking the knuckles of your student will do no good. The best plan to secure action of the fingers is to take the pupil to a table, and make him study and apply that action without regard to what he hears. At the piano they are more interested what they hear, than in how they use their fingers. Children's hands are naturally weak and tender, as are the bones and muscles of very young animals. It is for this reason that children's bones break far less readily than those of the adult.

## Music and Morals

"What effect have crooked fingers on piano playing? Do you think that if the fingers are crooked, the music would mean straight? H. D. S.

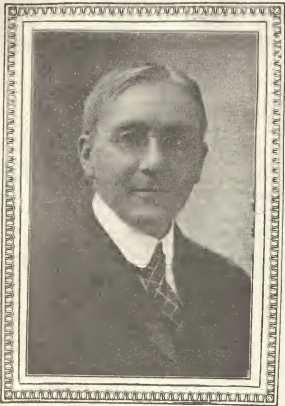
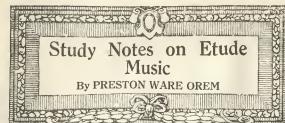
Exactly the same effect as crooked morals on conduct. The result is not pleasant. Distorted music offends the aesthetic sense, and distorted conduct the moral. Therefore, if you can 'make the crooked straight,' by teaching the pupil correct hand and finger position, you will have solved your problem. Meanwhile your question is vague, in that it does not specify 'whether' you mean physical or physical and moral obliquity. If a physical deformity, it is hardly possible to express an opinion on 'turning them the opposite way' without knowing just what the trouble is. If they have been learned the wrong way by improper methods and practice, then you should certainly endeavor to turn them in the way that is right and proper in order to play the piano.

## Pleasure for Two

"What you kindly give me the names of a few duets for two little girls still doing primary work?"

For little folk in the primary grade secure a copy of *You and I*, four-hand pieces for the piano, by George L. Spaulding. You will find that these will meet your requirements in a very delightful manner.





MR. W. E. HAESCHE.

MR. WILLIAM E. HAESCHE was born at New Haven, Connecticut in 1867. He is a successful American composer who has had American training. Mr. Haesche specializes in musical theory and as a teacher of this branch he is connected with the faculty of the Music Department of Yale University. He is also a conductor and musical director. As a composer he is at home both in the larger and smaller forms. His works for the violin have been particularly successful, his Concert Mazurkas being widely and favorably known. His *Kanazur* which appeared in THE ETUDE of November 1914, is a fine example of this style of writing. Mr. Haesche has an original flow of melody and an excellent command of modern harmonic resources. Lately he has been writing some interesting teaching pieces for the pianoforte, his set of 5 characteristic pieces entitled *The Passing Show*, several numbers from which have appeared in our music pages, having been very favorably received. Mr. Haesche has also written some successful songs.

## LA SCINTILLA—L. M. GOTTSCHALK.

One of the most brilliant of Gottschalk's lesser compositions. *La Scintilla* is a concert or recital piece in the idealized mazurka rhythm. It displays the same tunefulness which is to be found in all of Gottschalk's works, and as it lies well under the hands, the passage work sounds more difficult than it really is. A good show piece. Grade 5.

## GYPSY RONDO—F. J. HAYDN.

The famous *Gypsy Rondo* by Haydn is taken from the *Trio in G*. The original arrangement for piano solo is rather long drawn out and does not lie any too well under the hands. The present arrangement by Mr. Hans Hartman will be found easy to play and at the same time very effective, all the essential music material being retained. This is one of the standard classics which should be known by all pianists. Grade 3.

## OVER THE HILLS—H. D. HEWITT.

Mr. H. D. Hewitt excels in pieces which combine the best features of drawing-room music with real teaching value. *Over the Hills* is an excellent example of this style of writing. It will afford good finger practice and at the same time serve as a study in style and phrasing. This will be appreciated as a recital number. Grade 3½.

MILITARY DANCE—C. S. MORRISON.  
Mr. C. S. Morrison is an American composer, who has had some very successful pieces to his credit. His *Military Dance* is a vigorous mazurka movement, brilliant and effective. In this composition particular attention should be paid to the groups of thirty-second notes. These must be played clearly and evenly and without any interruptions of the general rhythmic flow. Grade 3½.

## WHERE BLUE BELLS BLOOM—H. WILDERMERE.

A very melodious drawing-room piece by a popular writer. This composition is of the type popularized by Lange's celebrated *Flower Song*. It is in no sense, however, an imitation of the last named. It will serve as a study in style and the production of the singing tone. Grade 3.

## THE ANGELUS—F. N. SHACKLEY.

An ornate drawing-room piece affording good practice in grace notes and in bell-like effects. Mr. Shackley is a well-known American writer, who has had many successes. This is his most recent composition. Grade 3.

## FLY AWAY—L. RENK.

A lively teaching piece requiring nimble fingers and good control. This number should be played as rapidly as possible, consistent with clearness and accuracy. Grade 3.

## THREE GOOD EASY TEACHING PIECES.

Mrs. E. L. Ashford is a well-known American composer and musical educator. Mrs. Ashford is chiefly known through her church music and songs, but she is no less successful in her teaching pieces for the piano. Her *Song of the Harvesters* is a very good specimen. This bright and cheerful number is somewhat in the style of Schumann's *Happy Farmer*, with its sturdy left hand theme. Grade 2½.

There have been many demands for an easy and playable arrangement of the *Spinning Chorus* from Wagner's *Flying Dutchman*. The transcription offered this month is easy to play, but it retains the original harmonies intact, while the accompanying figure still gives the desired spinning effect. Grade 2½.

Mr. M. Greenwald's *Carmen Polka* introduces some of the most popular melodies from Bizet's celebrated opera. Grade 2.

## THE FOUR HAND NUMBERS.

Chas. Lindsay's *Class Reception March* is a bright and tuneful four hand number with a very catchy rhythmic swing.

Beethoven's *Minuet in G* has been arranged in response to numerous demands. It will be found very effective.

Schumann's *Northern Song*, with its characteristic theme based on the letters in the name of the Danish composer, G-A-D-E, is even more sonorous in the duet arrangement than as a solo.

## THE VIOLIN NUMBERS.

Both the violin numbers are rather easy to play, but they are well made and effective. Possibly it would be best in Mr. Phelps' *Berceuse* to use the "mute" throughout.

A portrait and sketch of Mr. W. E. Haesche will be found in another column. His *Marguerite Valse* is an excellent teaching piece.

## THE PIPE-ORGAN NUMBERS.

Schumann's *Curious Story*, as arranged for the organ, will make a very satisfactory Prelude or Interlude where a comparatively brief number is desired.

Haley's *Call Me Thine Own* is in frequent demand for use during wedding ceremonies.

## THE VOCAL NUMBERS.

The songs by Mr. Davenport Kerrison and Mr. R. Billin are both suitable for general use as teaching or recital numbers.

Mr. Kerrison's *To the End of the Lane* would make a very good encore song, while Mr. Billin's *Heart of Gold* might be used as one of a group for concert purposes.

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In addition to the letter itself we shall expect each contestant to answer the following questions frankly, tersely and in such a manner that we may get a more definite idea of what phase of THE ETUDE seems to be the most needed.

Please answer the questions in the order given.

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4. Are there any things about THE ETUDE which do not meet with your entire approval, anything you would like to see changed?
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## Suggestions

This is not any easy way in which to earn a fifteen dollar set of books. The letters will require thought, time and care. Do not sit down and dash off a few words and expect them to receive serious attention.

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Write on one side of a sheet of paper and make your letter as brief and to the point as possible.

No letter will be returned and the only indication of the winning of the prize will be that published in THE ETUDE.

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Address The Editor of THE ETUDE  
1714 Chestnut St., Philadelphia, Pa.

WHERE BLUE BELLS BLOOM  
SONG WITHOUT WORDS

H. WILDERMERE

Andante cantabile M.M. ♩ = 108



# THE ETUDE

## OVER THE HILLS

### SCHERZO

Allegretto con moto M.M.  $\text{♩} = 108$ 

H. D. HEWITT

*p* *mf* *f* *cresc.* *Ped. simile* *marcato il canto*

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# THE ETUDE

*p* *mf* *f* *cresc.* *Ped. simile* *marcato il canto*

## MILITARY DANCE

MAZURKA

No. 1

C. S. MORRISON, Op. 135, No. 1

Tempo di Mazurka M.M.  $\text{♩} = 126$ 

*p* *mf* *f* *cresc.* *Ped. simile* *marcato il canto*

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## THE ETUDE

FLY AWAY!  
SCHERZO CAPRICE

LUDWIG RENK

Allegro M.M.  $\text{♩} = 126$

*ten.*

*molto*

*cr. ac.*

*Lus' time to Coda*

*Last time only*

CODA

*Meno mosso*

*con amore*

*mf*

*10. C.*

## THE ETUDE

## THE ANGELUS

REVERIE

FREDERICK N. SHACKLEY

Moderato M.M.  $\text{♩} = 72$ 

*mp*

*Fine*

*piu f*

*8*

*mp*

*dim.*

*mf legato e espressivo*

*mp*

*dim.*

*10. C.*



# THE ETUDE

## CLASS RECEPTION

MARCH

SECONDO

CHAS. LINDSAY  
Arr. by R. Ferber

Vivace M.M.  $\text{♩} = 120$

The score for the SECONDO part is written for piano. It begins with a treble and bass staff. The key signature has one sharp (F#). The tempo is marked 'Vivace M.M. 120'. The music features a series of chords and moving lines. Dynamics include *f*, *cresc.*, *p poco cresc.*, *p*, *mf*, and *ffz*. The piece concludes with a *Fine* marking and a repeat sign.

# THE ETUDE

## CLASS RECEPTION

MARCH

PRIMO

CHAS. LINDSAY  
Arr. by R. Ferber

Vivace M.M.  $\text{♩} = 120$

The score for the PRIMO part is written for piano. It begins with a treble and bass staff. The key signature has one sharp (F#). The tempo is marked 'Vivace M.M. 120'. The music features a series of chords and moving lines. Dynamics include *f*, *cresc.*, *p poco cresc.*, *p*, *mf*, and *ffz*. The piece concludes with a *Fine* marking and a repeat sign.



## MENUET IN G

Arr. by W.P. Mero

Moderato M.M. ♩ = 72

No. 2  
SECONDO

L. van BEETHOVEN

## NORTHERN SONG

NORDISCHES LIED

M.M. ♩ = 72

Im Volkston (In the style of a Folk-Song)

(Gruss an G)  
SECONDO

R. SCHUMANN, Op. 68, No. 41

## MENUET IN G

Arr. by W.P. Mero

Moderato M.M. ♩ = 72

No. 2  
PRIMO

L. van BEETHOVEN

## NORTHERN SONG

NORDISCHES LIED

M.M. ♩ = 72

Im Volkston (In the style of a Folk Song)

(Gruss an G)\*  
PRIMO

R. SCHUMANN, Op. 68, No. 41

\* Greeting to G (Niels W. Gade). The first four notes of the melody spell the name "G-A-D-E."



## SOARING

## AUF SCHWUNG

"Soaring" is essentially a *fantasia*, or more properly a *rhapsody*; the *tempo*, is not to be held strictly, but to be faster or slower as the

mood changes. The form is a sort of rondo of three subjects. The first subject occurs four times; the second twice; the third once only.

Notes by W. S. B. Mathews

Molto allegro M.M. ♩ = 96

*sehr rasch*

ROBERT SCHUMANN, Op. 12, No. 2

Fingered by M. Moszkowski

a) The difficulty of reaching this tenth may be obviated for small hands by playing the lower C and B flat of the melody with the left hand, the right hand will take the part when it comes within the octave. This method leaves the left hand still free to play the bass note in the third measure.

b) At the beginning of the second measure bring out the upper D flat; it needs to sound out like a trumpet.

c) Take the first chord with the right hand, after which the left hand will continue the alto melody, here and later throughout the piece. Observe that the low C is an octave lower than written.

d) The two soprano Fs are not tied by this slur, although the notation has nothing to show the contrary. The customary dot over the first note

was omitted, probably, lest it should unduly shorten the quarter notes.

e) The tenor phrase of six notes here is made to sound out softly but quite perceptibly; it is a subordinate melody. The principle difficulty of this passage is to carry the sixteenth notes in a perfectly uniform rate of movement.

f) Be careful *not* to produce a melody effect with the right hand here by striking the upper notes too strongly.

g) The right hand melody is to be somewhat *staccato*, and to be plainly heard answering that in the bass.

h) The left hand A flat, A natural, B flat etc. are to sound softly but with a certain fullness of tone, like a horn.

i) The chords in the right hand ought to be played rather firmly, and the upper note has to sound out like a song, the entire effect is that of a choral movement, the melody a little louder than the other voices, the eighth notes carrying the rhythm of the accompaniment.

j) This effect is much like that above at "i", but the whole is louder

here. The dotted quarter notes must be held their full value, and in order that the tone may continue in satisfactory quantity they must be taken with a little more force than would otherwise be necessary. The same is true of the dotted half notes in the bass.



k) Mysteriously.

l) Here original *tempo* is resumed, and the climax is reached with the sonorous entrance of the principal subject at the double bar.

m) The Metronome marks indicate approximately the *tempi* usually taken by artists in the different parts of this piece.

## CARMEN POLKA

BIZET

Arr. by M. GREENWALD

Tempo di Polka M. M. ♩ = 108



## SONG OF THE HARVESTERS

"The sylvan slopes with corn-clad fields  
Are hung, as if with golden shields."

E.L. ASHFORD

Allegretto M.M.  $\text{♩} = 108$ *basso ben marcato*

*last time to Coda*

**CODA**  
(last time only)

*con anima*

*a tempo*

*cresc. poco a poco*

*rit.*

*a tempo*

*mf*

*cresc.*

*rit.*

*D.C.*

## GIPSY RONDO

RONDO ALL'ONGARESE

Finale of the Trio in G

JOS. HAYDN

Arr. by Hans Harthan

Presto M.M.  $\text{♩} = 126$ 

*mf*

*cresc.*

*f*

*p*

*pp*

*mf*

*cresc.*



## THE ETUDE

This image shows a page of musical notation for a piano piece. The score is written for a grand piano, with a treble staff and a bass staff. The music is in 3/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. The dynamics include piano (p), mezzo-forte (mf), and crescendo (cresc.). The notation includes many slurs, ties, and fingerings, indicating a complex and technically demanding piece. The page is numbered 1 in the top left corner.

## THE ETUDE

## SPINNING-WHEEL CHORUS

## THE FLYING DUTCHMAN

FIRST PERFORMED AT DRESDEN, 1843

RICHARD WAGNER  
(1813-1883)

(1813-1883)

Arr.by M. Greenwald

Allegro M M.  $\text{♩} = 63$

Allegro M.M. ♩ = 63

*p* *mf* *p* *mf* *p* *meno mosso* *ri.* *lento* **Tempo I** *f*



## LA SCINTILLA

The Spark

L' Etincelle

MAZURKA SENTIMENTALE

LOUIS MOREAU GOTTSCALK Op 21

Moderato  
con espress.

*p misterioso* *pp morendo*

Tempo di Mazurka M.M.  $\text{♩} = 126$   
con moto espress.

*rit.* *mf ben misurato* *rit. simile*

*cresc.* *ben misurato* *brillante* *brillante* *brillante*

*poco rall.* *p con espress.*

*f cresc.* *espressivo* *sfz* *brillante* *p con grazia*

*cantato il basso* *p con grazia* *brillante*

*Tempo I* *mf* *leggero* *cresc.* *sf*

*brillante* *brillante* *brillante* *con fuoco e marcatissimo* *ff*



# THE ETUDE

To Geo. E. Bucci, New York

## BERCEUSE

### CRADLE SONG

E.S. PHELPS

**VIOLIN** *Andante con moto* *p dolce*

**PIANO** *Andante con moto* *M.M. = 72* *p dolce*

*cresc.* *mf* *p dolce*

*Con anima* *a tempo* *dim. e rit.* *a tempo*

*mf* *dim. e rit.* *p*

*cresc.* *mf* *dim. e rit.*

*Con anima* *cresc.* *dim. e rit.*

*Piu mosso* *animato* *cresc.* *rall.*

*mf animato* *cresc.* *f* *rall.*

*a tempo* *mf* *a tempo* *rall.* *dim. e rit.* *D.C.*

# THE ETUDE

## MARGUERITE

### WALTZ

WILLIAM E. HAESCHKE

*Tempo di Valse* *M.M. = 54*

**VIOLIN**

**PIANO** *mf*

*Fine*

*rit.* *a tempo*

*frit.* *a tempo*

*frit.* *a tempo*

*D.C.* *D.C.*



## TO THE END OF THE LANE

DAVENPORT KERRISON

*Moderato*

How far will you go with  
How far will you go with

*mysteriously*

me my love? To the stile, or the bridge, or the great oak tree? The lane is a lone-ly and fear-ful place, And there's  
me my love? When the lane is passed and the great oak tree? The path-way through life is sad and lone, And there's

no-bod-y jour-n'y-ing there but me. The lane is a lone-ly and  
no-bod-y jour-n'y-ing there but me. The path-way through life is

*rit. più lento*

fear-ful place, And there's no-bod-y jour-n'y-ing there but me.  
sad and lone, And there's no-bod-y jour-n'y-ing there but me.

*rall. a tempo*

She smiled at the stile with a sweet dis-dain, She scoffed at the bridge, and the great oak tree, And looked me full in the  
She smiled at my plaint with a sweet dis-dain, She laughed at the path-way, so dull to me, And looked me full in the

face, and said, And looked me in the face, and said, "I will go to the end of the  
face and said, And looked me in the face, and said, "I will go to the end of the

*impassioned*

lane world with thee, I will go to the end of the lane with thee." world with thee."  
lane world with thee, I will go to the end of the lane with thee." world with thee."

## A HEART OF GOLD

ROBERT W. SERVICE

REGINALD BILLIN

*Andante con moto*

1. God made a heart of  
2. God gave the rose its

*Ped. simile*

Gold, of Gold, Shin-ing and sweet and true;  
grace of glow, And the lark and its ra-diant glee, But

Gave it a home of fair-est mould, Blest it and called it, you.  
bet-ter than all, I know, God gave you heart, to me.



## CURIOUS STORY

## Prelude

R. SCHUMANN

Registration | Sw. soft 8 ft.  
Gt. Melodia to Sw.  
Ped. soft 16 ft. to Sw.

Moderato M.M.  $\text{♩} = 96$ 

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## Picking Out the Right Kind of a Piano

By B. H. Wike

PEOPLE who buy their first piano should be as careful and considerate as they would be in buying clothing. A good piano is a joy for years. Of course standard makes are preferred above those that are not standardized. Usually, you will find the old standards and "reliables" advertised regularly from year to year. A durable instrument should have a well balanced action which makes it easier to play than those hastily thrown together by unreliable companies. All things considered, it is best for the inexperienced buyer to call upon some musical friend to help make a selection from the most reliable dealer to be found.

If the home will permit, either as to room or as to finances, it is preferable to buy a grand piano. Then you will get greater volume and sonority of tone. On the other hand, the upright serves its purpose, occupies less space and is usually cheaper. If the piano be for a beginner in music see that the action is responsive enough so that none of the muscles of either the arm or the hand will be injured from any amount of practice. I once saw a piano with a hard, stiff action which the purchaser, on advice of the family music teacher, had adjusted to accommodate the child's weak fingers. I did not see how the change was of any benefit, for a trial at this piano one evening convinced me that it was much harder to play on that it would have been without the adjustment.

Be wary of the piano salesman who calls some one in on his own invitation alone to try the new instrument in your home. If you know the person as well as he does, all may be well. I once received such an invitation one evening to go to a neighbor's house where a new piano stood in a conspicuous place in the front room waiting in dumb anxiety for its intended buyer to say the word and pass over the price. This salesman had said nothing to the family as to his intentions; but spoke to me about playing "something soft and mild." I was willing enough to try the new instrument, but had my mind made up that I would see what was really inside of that highly polished case, no matter whether I played *ppp* or *fff*. I tried both effects for my own satisfaction with the result that I was fairly well satisfied with it when playing piano, but greatly disgusted when I ventured into forte. The thing had no clarity and evidently wouldn't stand any great vibration without going to pieces. Later, the salesman was in a rage when he met me and said: "What made you play too loud on that piano that evening? You shouldn't do that when showing off a new piano." His remark seemed fatuous, and I instantly remembered that I had before played upon new instruments that were a delight no matter what my dynamic notions were. Be careful where your new piano comes from. You will find many reliable makes and a great many unreliable ones.

## The Joy of Service

By Hazel M. Howes

How many music teachers, especially those in or near large cities, where the responsibilities and opportunities are great, are doing all in their power to inspire and uplift their community through the wonderful art of music? Many are doing splendid work within the four walls of the studio or in the concert hall, but are they not shirking responsibility and pleasure by these limitations? I do not wish to infer that the studio is not a good medium by which to reach the public. Every experienced teacher knows of its merits.

But what of the pupils, and there are many in the average town, that find it impossible to come to the studio? Many mothers do not wish small children to

go from home for their lessons and we must understand and respect this attitude. There are instances where ill-health would prohibit the pupil's attendance. Are we, as teachers, not overlooking a great opportunity by not making the necessary sacrifice to instruct these persons?

Would it not be worth the inconvenience to devote at least one afternoon a week going to pupils who are unable to come to the studio? By arranging the pupils according to the location of their various homes, much time may be saved, and who could not enjoy a walk through a few streets of his home city or town once a week?

## Know Your Piano

By Anna Hurst

"Know yourself," is an adage deemed an important one—so important, indeed, that it is hurled at us from the mouths of great teachers everywhere. Since it first demarcated the portals of the temple at Memphis, Why should not the musician paraphrase this into "Know your piano?"

In addition to the musician's technical knowledge of music he should as a matter of common knowledge know as much of the piano as possible. The teacher may reply that one does not have to see inside of a clock to tell time. But one does not work the wheels of a clock—it is automatic. When one sits in front of a piano he becomes part of the machine and the player must realize this and know a little something about the principles of that machine. All that the violinist does in the way of making tone with his fingers and his bow is done mechanically in the

piano. The violinist gives the greatest amount of attention to the matter of tone production because he has to make every note he plays. The pianist has this work done for him mechanically, and therefore he never thinks about the process.

In addition, the student and the teacher should know very certainly, indeed, the limitations of the piano, where it should be placed in a room, how it should be cared for and various other things which are continually ignored. They should know why the lid of the piano should be opened for solos and closed for accompaniments. There are, of course, cases where this procedure should be reversed, depending upon the volume of tone of the piano, the location of the piano in the room, the size of the instrument and the size of the hall.

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the sea.



A map of the Gulf of St. Lawrence coastline. Kingston is marked on the northern shore. Alexandria Bay and Clayton are marked on the southern shore. A line connects Kingston to Alexandria Bay, and another line connects Alexandria Bay to Clayton.

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OUR previous contests, both for piano compositions and for songs, have all been highly successful. The interest displayed in these past contests and the frequent requests for a new contest have inspired the institution of a new contest in which several interesting features are combined. Undoubtedly competitions of this kind will awaken a wider interest in composition and stimulate to effort many composers, both those who are known and those who are yet striving for recognition, bringing to the winners a desirable publicity in addition to the immediate financial return. It seems unnecessary to note that the fame of the composer will in no way influence the selection and that the pieces will be selected by absolutely impartial judges.

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**Class III.** For the best anthems for mixed voices suitable for general use.

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### CONDITIONS

Composers must comply with the following conditions:

The Contest is open to composers of every nationality.

Composers may submit as many manuscripts as they see fit, and be represented in any or all classes.

The Contest will close August 1, 1936.

All entries must be sent to "The Etude Prize Contest," 1712 Chestnut St., Philadelphia, Pa., U. S. A.

All manuscripts must have the following title written at the top of the first page: "For The Etude Prize Contest."

The name and full address of the composer must be written upon the last page of each manuscript submitted.

In Class I compositions for piano solo alone will be considered. There should be of intermediate or advanced grade and of moderate length, suited either for teaching, recital or concert use.

In Class II songs for solo voice alone will be considered. Composers should be careful in the selection of texts, as verses which are already copyrighted may not be used without permission.

In Class III anthems for mixed voices of a general nature, with texts either from the Scriptures or from hymns, chiefly in four-part harmony, with or without solo passages, and with a suitable organ accompaniment, alone will be considered.

Involved contrapuntal treatment of themes and pedantic efforts should be avoided. No composition which has already been published shall be eligible for a prize.

Composers winning prizes to become the property of The Etude and so be published in the usual sheet or organ form.

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## Department for Children

Edited by JO-SHIPLEY WATSON

### A Musical Paper Bag Party

NEARLY every one feels curious about a parcel and there is always an air of mystery surrounding people who carry paper bags. This unique party arranged for children who are studying music has the paper bag as the basis of interest. Striped paper bags are used to shade the electric lights. Yellow bags are used for vases; goldenrod or sunflowers harmonize with these odd flower jars. A festoon of small indented bags hung from the chandeliers adds another interesting touch. The hostess wears a paper bag cap and it is more amusing when the children come with paper bag head-dresses. The size, color and variety of these head-pieces are endless. Small toy musical instruments can be used as favors; tie these in tiny paper bags and place them in a heap in the center of the table, the bags containing the favors are numbered and corresponding numbers are hidden about the room in out of the way places. The children are invited to hunt the numbers and claim their favors.

### Measuring Music

The first game is called a test in measured music. Each player is given a little bag with pencil attached. Play two or three measures from some well-known composition. Each player writes down what he thinks is the name of the piece. If the pianist select a few measures from the middle of the same composition there will be some difficulty and a great deal of amusement in finding out the name.

The compositions are numbered from one to ten. The following list of well-known compositions is suggested:

(1) *The Rosary*. (2) Mendelssohn's *Spring Song*. (3) *Narcissus*. (4) *Wedding March* from *Lohengrin*. (5) *To a Wild Rose*. (6) *Moonlight Sonata*. (7) *Träumerei*. (8) Schubert's *Serenade*. (9) Mendelssohn's *Wedding March*. (10) Sextet from *Lucia*.

### The Mysteries of Music

The second game is called The Mysteries of Music. Form a circle and to lively music start a bag around the circle; when the music stops the one holding the bag opens it. Each bag contains a composer's picture. If the player cannot tell the name of the composer during the time the leader counts ten, he is counted out and leaves the circle. The winner of the prize is the last one to leave. A picture or plaster bust of a famous composer makes a suitable prize. This game can be varied by placing different things in the bags; for instance, instead of composers' pictures use the titles of well-known songs. The following are suggested: *Star Spangled Banner*, *Old Oaken Bucket*, *Annie Laurie*, *America*, *Old Black Joe*, *Dixie*, *My Bonnie*, *Robin Adair*, *Old Folks at Home*, *Last Rose of Summer*, *Comin' thro' the Rye*. When the music stops the player opens the bag he must be able to sing, hum or play the song, the title of which appears in the bag.

If he cannot do this before the leader counts ten, he goes out of the circle.

### The Letter Hunt

Choose some long word connected with music study, such as: Pianoforte, Counterpoint, Thoroughbass. On separate cards print the letters in the word. Put the cards in tiny bags and hide the bags in out of the way places in the room. Each player is given a tablet with pencil attached. The first one to construct the right word from the scattered letters wins the game. A bag of candy may be given as a prize.

### "The Stunt"

The stunt is really very funny and instructive as well. Those who play the piano are required to do so with paper bags over their heads.

If the pupils have never played without looking at the fingers this game will be a revelation. If any of you have followed Mozart's life you will recall that upon one occasion he was required to play with the keys covered. Imagine that you are Mozart and do your best when your eyes are closed. To the best player give some sort of paper hat or cap. For the poorest one, a pair of doll shoes (for de-fee).

The refreshments for this party are served in paper bags. The bags in which the refreshments have been served are saved and inflated; at a given signal from the leader the bags are popped open and this ends the paper bag party.

(Continued on page 543.)



ODD "ONE MAN" BANDS TO AMUSE CHILDREN

Travelers in all parts of Europe, particularly in France, will see groups of interested children standing at the street corners. In the center of such groups will often be found some wandering musician. At one time the one man band was very popular, and indeed some of these musicians have visited our own country. Probably the most frequently seen of the one man bands. Most of these men with the accordion in his hands. The man seated is evidently a performer upon many kinds of instruments, but does not attempt to play them all at once. Sometimes these odd musicians come to America.



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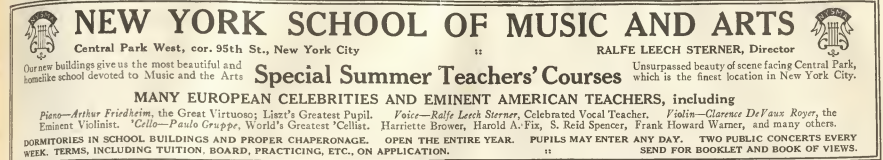






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## Children's Department

**"The Sextette from 'Lucia'."** Do you like really true stories? I do, and the one I am to tell you happened last winter in a grimy mining town on the edge of Lake Superior. In the summer they call it "The Land of the Sky and Water" in winter it is bleak and cold and there is nothing very poetic about it. Though there is real poetry in my story. It all started in school where Pietro and Maria go, the teacher didn't know a thing about it until it was all over and then she told me.

It was a town of mixed races, there were Poles and Norwegians and Italians and the little ones spoke a mixed language, sometimes the teacher could not understand. There had been much mysterious whispering going on for weeks, at noon, at recess, even after school in the evening Pietro could be seen with the other girls and boys counting pennies and putting them into an old soap box.

The teacher watched and waited; what could this be, so much mystery and so many pennies? The box was quite heavy, for the teacher kept it locked safely in her desk. At last the box was full and the teacher was started, excitement increased and so did the number of pennies. Time went on and one day Pietro assisted by Maria took the boxes away.

The next day at recess Pietro followed by the other children came to the teacher's desk handing out to her a round black box. Can you not guess what it was? It was a record of the famous Sextette from "Lucia" and these dear Italian lovers of music had bought the record and there was not a machine to play it upon. But they were happy, they carried it to school and they carried it home; they felt it with their tiny fingers, they were tremendously happy although it was soundless music they had in their hands. One selection after another the children of the mines invited the children to their house and behold there was a machine for the famous Sextette and Pietro was the one to play it on. How do you think little American children would have done this? Even supposing that little American children had saved pennies for a record what would they have bought? I have guessed it already.

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